musical
# COURIER

**Metropolitan Announces Plans**

**Season Opens From Coast To Coast**

**New Music for Christmas Choirs**

OCTOBER 15, 1946
25 cents

**Licia Albanese,** Prima Donna Soprano, World's Leading Opera Houses

# *Marina*
# *SVETLOVA*

*Prima Ballerina Metropolitan Opera Association*

*with*

## TWO SOLO DANCERS AND CONCERT PIANIST

"Impeccable perfection . . . unsurpassable grace and expression . . . one of the best classical dancers ever to appear on our stage."

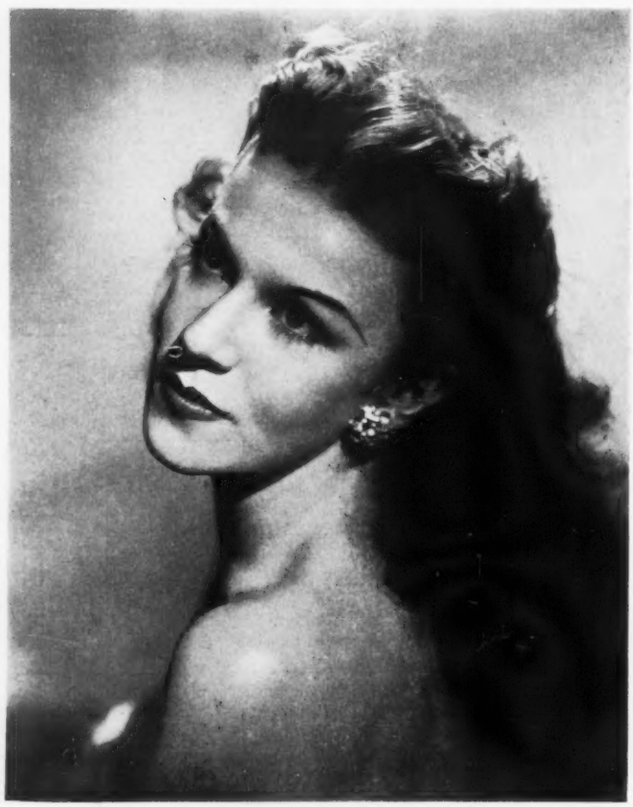
*El Comercio, Lima, Peru*

"Youth, grace, verve, sensibility and humor combined with consummate skill and artistry."

*La Prensa Libre, San Jose, Costa Rica*

"Unites technical grace of the purest Russian tradition with a creative imagination . . . a rich, expressive performance."

*El Mercurio, Santiago de Chili*



"Magic and wonder of her dancing coupled with radiant beauty made her a triumph of the whole land."

*El Heraldo, Caracas, Venezuela*

"Svetlova danced with irresistible grace and charm."

*La Nacion, Santo Domingo, Dominican Republic*

"The personification of incredible grace and beauty. Her inspiring artistry will remain long in the minds of those who saw her."

*El Mundo, San Juan, Puerto Rico*

**SUMMER TOUR:**

***June - August, 1946***

30 performances in 22 Latin American Countries

**FALL TOUR:**

***October 1 - November 2, 1946***

20 performances in Quebec, Ontario, New Jersey, Pennsylvania, Ohio, Indiana, Minnesota, and Michigan

**NOVEMBER 4, 1946**

**JANUARY 4, 1947**

**Metropolitan Opera Association**

**SPRING TOUR**

***January 6 to May 3, 1947***

70 performances in New York, New Jersey, Virginia, West Virginia, Kentucky, Georgia, Alabama, Louisiana, Texas, Arkansas, Oklahoma, Kansas, Nebraska, Colorado, Wyoming, Montana, Idaho, Washington, Oregon, and California

**Management: HAENSEL & JONES, *Division Columbia Concerts Inc.*, 113 West 57th Street, New York 19, N. Y.**

ANDRÉ MERTENS — HORACE J. PARMELEE

# MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

*Founded 1880*

*Published by Music Periodicals Corporation*

119 West 57th Street, New York 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager

MRS. ALVIN L. SCHMOEGER, Vice-Pres.-Treasurer

RUSSELL KERR, Managing Editor

RENÉ DEVRIES, ROSALYN KROKOVER, BERNICE FROST, MARY CRAIG, MARY L. STOLTZFUS, Associate Editors

WILLIAM TAYLOR, Radio Editor.

DR. HENRY W. LEVINGER, Foreign Editor, Artist Consultant

DOROTHY BERSIN, Personal Representative

GEORGE HEILMAN, Production Manager

CHICAGO HEADQUARTERS.

René Devries (in charge), Elsa Borowski and Dosha Dowdy, 220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:

Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd Hollywood 28, Calif. Phone, HI. 7646

NEW ENGLAND:

Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:

Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:

RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Avenida Atlantica 1054, Copacabana.

BUENOS AIRES: Jorge M. White, Paraguay 1207

MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69

HAVANA: Huberto De Blanck, 215 Avenida Simon Bolivar

LONDON, ENGLAND: Hugh Liversidge, British Representative, Gramaphone Record Club, 159 New Bond St., London W.1.

AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.

BELGIUM: Francis De Bourguignon, 103 Rue General Leman, Brussels.

CZECHOSLOVAKIA: Dr. Gerth Wolfgang Baruch, 5 Vkolkovné, Prague.

DENMARK: Dr. Alma Heiberg, Nabolos 4/3 Copenhagen.

FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.

HUNGARY: Frederic Sandor, Személynok Utca 25, Budapest.

ITALY: Mario Labroca, via Boncompagni 12, Rome.

NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.

PALESTINE: Dr. Peter Gradenwitz, POB 6011, Tel-Aviv.

RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.

SWEDEN: Torsten Ahlberg, Ovanskogaliden 4, Goetheborg.

*Subscription:* One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

*Change of Address:*—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK OCTOBER 15, 1946 No. 3138

**"ON THE "WIDEST STREET IN THE WORLD" in Buenos Aires, where she gave recitals at the Teatro Colon, Ellabelle Davis, soprano, chats with Carlos Guastavino (left), Argentinian composer, and Jacques Jansen, French baritone.**

## Edison: Musical Benefactor

The Thomas A. Edison Centennial, to be observed on Feb. 11, 1947, commemorates a career which affected the life of every American, indeed, everyone in the civilized world.

Industry quickened and expanded as a result of his adaptation of nature to man's uses. Among the arts, music owes him a vast debt. Traceable to Edison's genius are the intricate lighting effects of today's theatres that stem from his experiments with electric illumination; radio, harking back to his discovery in 1875 of "etheric force," afterward identified as electric waves in free space, as well as the "Edison effect" which preluded the vacuum tube; and the phonograph, which preserves vocal and instrumental tone qualities of individual artists, enlarging their audiences and giving them a claim to immortality more concrete than the legendary halos of their predecessors.

Mr. Edison is also associated with the growth of movies. He patented a motion picture camera in 1891, and three years before had projected a motion picture along with a record. A pioneer commercial projection of motion pictures at Koster & Bial's Music Hall, in New York, by the Edison Vitascope, took place on April 23, 1896. And in 1913 he introduced the Kinetophone for talking motion pictures, after spending much time on its development.

If not all of Edison's processes were the final ones which proved most practicable and widely accepted, he was pioneer in almost every development—not excluding the electric tramways and trains which made possible the more rapid travel on world tours.

Thomas Edison changed the face of the world as almost no other man before him had done. It is fitting that his anniversary be honored widely by the musical artist, who owes him so much.

• • •

## Criticism in a Vacuum

The plan of the Harvard University Department of Music to hold a three days' symposium on Music Criticism next May, with discussions, lectures and the performance of new works, seems like a promising idea. There have been many complaints about the standards of American daily newspaper music reviewing in recent years. Since the older figures in the field have dropped off one by one, something of respect and serious approach to this activity has tended to disappear.

It is not that there are not a number of brilliant musical writers living in this country, even musicologists of renown, but unfortunately they have not been invited to fill critical chairs as in Europe, where the leading critics often taught in universities. The paradox is to be noted that, while the development of musicological courses in our universities has proceeded apace and the level of research has advanced far ahead of that of former days, little of this appears in our papers.

Why is the music discussion so barren in many leading American newspapers? One reason seems to be that although in many cases it is perceptive, picturesque in phrase — sometimes even in the school of the "gag" or wisecrack—it seems to exist in a sort of vacuum. It is little marked by thought about the cultural, scientific, historic or political currents of the days that produced and conditioned the music.

Musical performances seem to be goods in a glass case, taken out once in so often and commented on as to whether they are heavy, light, dark, smooth, rough or steady, well proportioned or jumbled. But there is no philosophy of music-making behind it, or in many cases no education of the reader as to values the exhibit possesses, or just how important a function it might play in the life of a well and harmoniously cultivated individual of the present day.

It is to be hoped that the discussions at Harvard will throw some light on what is wrong.

## IN THIS ISSUE


**The Musical Parade** ..... 4

**Metropolitan to Produce New American Work** ..... 5

**Ariadne in Manhattan: Strauss Opera Reviewed By Dr. Henry W. Levinger** ..... 6, 34

**New York Concerts: Orchestras Tune Up** ..... 6, 19

**Chicago Opera and Symphony Openings By Elsa Borowski** ..... 7, 26

**San Francisco Opera Season Thronged By Edwin J. Simon** ..... 7

**Lecuona: Cuba's King of Light Music** ..... 9

**Hollywood—As I See It By Richard Drake Saunders** ..... 10, 24

**Budapest Rebuilds Shattered Art Economy By Frederic Sandor** ..... 11

**Radio, Television: News and Reviews By William A. Taylor** ..... 12, 13

**The Dance: New York Ballet Premieres Galore By Rosalyn Krokover** ..... 14, 18

**The Choir Corner: New Christmas Music By Leon Carson** ..... 16, 27

**Milan: Public Cheered by Visit of Maestro By Mary Tibaldi Chiesa** ..... 21

**London: Beecham's New Orchestra Makes Bow By Hugh Liversidge** ..... 22

**Silhouettes: To License or Not to License? By Mary Craig** ..... 28

**New Issues from Publishers' Presses** ..... 30

**Pickup Chatter: Recent Discs Reviewed** ..... 31

**Embattled Palestine Seeks Balm of Music By Peter Gradenwitz** ..... 34

**"NAUGHTY MARIETTA": 1946 VERSION. Mimi Benzell in her costume for Herbert's operetta, which she sang in Birmingham, Ala., this summer. The Metropolitan Opera soprano later visited Rio de Janeiro to appear in the opera season there.**

## ON THE COVER

A career of song including triumphs in Europe and the U. S. is that of Licia Albanese, leading soprano of the Metropolitan Opera, now appearing with the San Francisco Opera. She sings Madame Butterfly there, Oct. 15, and later in the month will be heard in that work and Marriage of Figaro in Los Angeles. Mme. Albanese returns to New York to rejoin the Metropolitan in November. She will fulfill guest engagements in February with the San Antonio, Tex., Opera Association (Faust and Butterfly) and repeat the latter role in Hartford, Conn., the same month. The glamorous artist is booked for a concert tour of the Middle West this season and again stars on Thursdays over Mutual network on the Conti broadcasts. Next summer she will make her South American debut at the Teatro Colon, Buenos Aires. (Photo, Bruno of Hollywood.)


Vol. CXXXIV, No. 5
Whole No. 3138

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

October 15, 1946
Sixty-Seventh Year

# THE MUSICAL PARADE: By the Staff

**HONORING HEAD OF OXFORD UNIVERSITY PRESS,**

**Geoffrey Cumberlege, the firm of Carl Fischer, Inc., gave a reception at the Lotos Club on Oct. 2, which attracted many noted musicians. It marked the 50th anniversary of the founding of the New York branch of Oxford University Press. L. to r., Mrs. Frank Hayden Connor; Mr. Cumberlege; Mrs. Walter S. Fischer, and Frank Hayden Connor, President of Carl Fischer, Inc. At right, Leopold Stokowski. (Arrowhead Photographers, Inc.)**

Super-duper hospitality seems a post-war development. . . . When the Firestone Tire and Rubber Company stages a party, the sky is usually the limit. But seldom has there been a more lavish entertainment in radio circles, where as a rule no holds are barred as to expense, than the reception and buffet supper given at the Starlight Roof of the Waldorf-Astoria, following Christopher Lynch's American debut on the Firestone program at Carnegie Hall, Sept. 30. Huge buses transported the 1500 invited guests to the scene of the festivities, where they were greeted in person by Mr. and Mrs. Harvey Firestone; their daughter, Elizabeth, who as piano soloist proffered her own composition on the concert program following the broadcast, and Mrs. Christopher Lynch. Each feminine guest received a gardenia, and each gentleman a carnation *boutonnière*, before sitting down to enjoy—of all things—roast beef, and as much real French champagne as wanted. If this party is a criterion, the social season in Manhattan will be fairly formidable!. . . .

• • •

TONAL TATTLING.—Two Hollywood studios are reported readying musical films on the life of Tchaikovsky, proving that if you are only patient the multitude will hear about you in time. . . . Zoltan Kodaly, noted Hungarian composer and president of the Musicians' Syndicate in that country, makes his first American visit to attend the Washington International Copyright Conference this month—also William Walton, Eric Coates of Britain. . . . Virgil Thomson, writing in the Herald Trib. about conditions in Germany, flays the Army authorities for reserving some of the unbombed opera houses for movies and other service entertainment, instead of trying to get European opera back on its feet. . . .

The U. S. Government, in filing brief in Chicago Circuit Court of Appeals on Sept. 30 in opposition to a motion asking dismissal of its suit, said James C. Petrillo "has no constitutional right to direct and cause other persons to discontinue or not to accept employment," and that "though it is not unlawful to strike" it is to do so "for an unlawful purpose." . . . Maybe that will cause some fine legalistic argument. . . .

Add Sufferings Overseas: Appeal for an evening dress suit was addressed by Joseph Weary, clarinettist of the Rotterdam Symphony, to David Coleman, violinist of the Philadelphia Orchestra, through a friend who learned that the Dutch artist needed not only that garment in order to work but also reeds for B flat and bass clarinets. The suit was sent by Mrs. J. F. R. Packard, chairman of Emergency Aid Workshop at Wanamaker's Store, Philadelphia, and reeds came from members of the orchestra. . . .

Tito Schipa, tenor, with his wife and five-months-old son Tito, arrived by plane on Oct. 1, for American appearances. . . . The Gripsholm brought Jussi Bjoerling and his wife. The Swedish tenor will sing with the Metropolitan and San Francisco Operas and in concerts. . . . Shostakovich reported under fire by the critic Nestiev in Russian publication Culture and Life for his new Ninth Symphony, decrying its light, almost cynical quality. He asks, "Is this any time for a famous artist to take a vacation, to rest from modern problems?" . . . Well, maybe. . . .

• • •

"Met" signed new contract with AGMA, Sept. 30 after bickerings since last March, while news cameras ground and scribes penned in the opera house. It grants a wage increase of from 7 to 8 per cent for choristers (but permits dropping 16 members), and for dancers and principal singers, adding $30,000 to season's budget, instead of the $151,500, which Board Chairman Sloan said would make the season "impossible." Now, boys and gals, get working! . . . The Chicago Opera Co. is planning to revive that old pre-war feature of lyric drama here and abroad—an Opera Ball, to be staged on Oct. 31 by Elsa Maxwell, famous for ritzy scavenger hunts in pre-war days and now a New York columnist. . . . The Brussels Opera tied up by walkout for higher wages a half hour before curtain time on opening night, Oct. 3. . . . Lily Pons gave the Mexico City Children's Hospital $4,000 which she received for broadcast rights to the opera Lucia in which she appeared there. . . .

In celebration of the sixth birthday of his older son Ian, Ignace Strasfogel wrote and dedicated to him a composition titled "Variations on a Well-known Tune"—the boy's favorite, Home on the Range. . . .

• • •

Arthur Le Blanc, violin virtuoso, and Mrs. Le Blanc announce the birth of a son, André, on Aug. 17. "One of the most perfect birthday gifts I have ever received," says Le Blanc. He utilized his summer composing a new work which he plans to give a New York premiere this season. . . .

Showing that artistic talents ofttimes run in families, a forthcoming RCA-Victor album of recordings by Alexander Kipnis and the Victor Orchestra, under Nikolai Berezowsky, has a cover designed by Boris Chaliapin, son of the late eminent basso. Incidentally, Kipnis, who sings in these recordings excerpts from Boris, Eugene Onegin, Sadko, Prince Igor, Russalka, *plus* the Song of the Flea, knew Chaliapin *père* well and learned many of his interpretations from him. . . .

• • •

Verna Carleton Millan, Musical Courier's Mexico City correspondent, is spending October in New York. She is the director of the Benjamin Franklin Library's Cultural Relations Program, sent out over Radio Station XEB-XEBT in the Mexican capital, over which so many visiting artists have addressed the public in choicest Spanish! . . . Incidentally, they have done a lot to cement good feelings between us *norteamericanos* and our colleagues south of Rio Grande. . . .

Now that Dame Myra Hess is back among us again after seven years, her appearances will recall to many the very loyal, heroic role she played in England's "finest hour."

As you know, she cancelled a long tour of this country and Australia to remain with her people and present the noonday concerts in the National Gallery free to the public. Some 824,153 heard the 1,698 concerts given from Oct. 10, 1939, to April 10, 1946, in many of which she herself played, despite buzz-bombs.

The Queen attended several concerts, and was one of the notables signing a book in praise of Dame Myra, presented to her at a special banquet. In addition, the pianist was made an honorary Doctor of Laws by Manchester and St. Andrew's Universities—so do not be surprised if a judicial air is noted in her interpretations!

Incidentally, on her return here she was feted at a reception following her Oct. 12 Town Hall concert by Mr. and Mrs. Theodore Steinway. Some 450 notables in the field of music and related endeavors were invited to attend the reception at Steinway Hall.

• • •

Pianist Edwin Hughes had an honor granted him in the form of a citation from the War Department and Navy Department "for patriotic service as a consultant to the Joint Army and Navy Committee on Welfare and Recreation." Through a resolution introduced by Mr. Hughes, action was started on the preparation and publication of the present U. S. Navy Song Book; he was appointed expert consultant on music to the Secretary of War in 1941. . . .

• • •

Many of the voyagers to the antipodes this summer (winter down there) have been getting back recently. This includes a big operatic contingent, who are singing in the San Francisco and Chicago seasons, and tuning up for the "Met" in November. . . . Sir Ernest MacMillan, who conducted in Rio de Janeiro, brought back, among various souvenirs, music to play at one of the final "Proms" concerts in Toronto—Siqueira's Brazilian Dance No. 1. Since he gave some Canadian music down there, the musical exchange was balanced. . . . The "Proms," incidentally, close with the annual ball, Oct. 28. . . .

• • •

A temperamental conductor was approached by a starry-eyed admirer in the artists' room after the concert. Rushing in among the other fervent worshippers, she caught his hand and exclaimed:

"Maestro, sometimes I think you are God himself!"

For a moment a rapt expression suffused the countenance of the great batonist. Then tears sprang to his eyes. One splashed upon the uplifted forehead of the devotee, and she opened her eyes in wonder.

"But, master, you are weeping. . . ."

"I am thinking," the great one said, "what a responsibility!" . . .

• • •

The ballet rivalry in New York is so keen this season, what with five major companies scheduled and two performing simultaneously, that, according to one rumor, the city may have to build an upper and lower level for dancers. . . .

• • •

The 75th anniversary of the Great Chicago Fire was marked on Oct. 9. That episode has always been attributed to an over-choleric cow who overturned a lantern.

Kerosene lighting has now gone out—except for last season's opening of the "Met" in the Civic Opera House, when a strike was on. As for cows—they are now reported to be, like the dinosaurs, obsolete. . . .

# EDWARD JOHNSON WILL PRESENT:

# THE METROPOLITAN, AFTER SOLVING ITS UNION IMPASSE, EMBARKS ON A NEW SEASON

**SEASON to Open with Newly Staged Lakmé on Nov. 11—The Warrior, Ditson Prize Opera, by Bernard Rogers and Norman Corwin, to have World Premiere—Mozart's Abduction from Seraglio in Metropolitan Premiere, Revival of Hänsel and Gretel to Be Other English Productions—Revivals of Boris, Siegfried, Marriage of Figaro, Faust, Trovatore, Aida Included.**

**FERRUCCIO TAGLIAVINI, new Italian lyric tenor.**

The Metropolitan Opera Association, having reached an agreement with the American Guild of Musical Artists on the terms of employment to be granted its members, has announced an 18-weeks season, to open Nov. 11 with a remounted Lakmé, and a cast headed by Lily Pons. The refurbishing of this work was made possible by a gift from the Northern Ohio Opera Association. The opera was last sung in this house in January, 1942.

A feature of the plans made public by Edward Johnson, General Manager, at his annual press conference on Oct. 8, will be the first production of a new one-act American opera, The Warrior, with music by Bernard Rogers and libretto by Norman Corwin, which won the $1,500 prize offered by the Alice M. Ditson Fund last February. It will share a double bill with a revival of Humperdinck's Haensel and Gretel, in English, a work not heard at the Metropolitan in eight years.

A first Metropolitan production will be given of Mozart's *singspiel* The Abduction from the Seraglio, in a new English version by Thomas Martin, which was heard at the Central City, Colo., Festival this summer. The same composer's Nozze di Figaro will be restored after an absense of a year, conducted by Fritz Busch.

Wagner's Siegfried will return after a like absence, to be conducted by Fritz Stiedry, formerly leader of the New Friends of Music Orchestra, who joins the roster. He also will conduct Haensel and Gretel, a production to be made from the original Urban designs on the basis of a gift by Wendell Endicott, of the Metropolitan board, who heads the Boston Opera Assn.

Two other important baton additions are those of Louis Fourestier, of the Paris Opéra, who will lead the opening night's Lakmé and have charge of the French works; and Antonino Votto, who formerly assisted Toscanini at La Scala, and will conduct Otello and Aida, the latter absent a year.

The restorations of familiar works will also include Mussorgsky's Boris Godounoff, last heard 3 seasons ago; Faust, and Il Trovatore.

### Ten New Singers

The additions to the singers' roster include ten names—five European artists and an equal number trained in this country. The former are Set Svanholm, prominent Swedish tenor (to be heard in the title role of Siegfried) who has appeared this year in South America and with the San Francisco and Chicago Operas; Ferruccio Tagliavini, eminent young Italian lyric tenor, who made his debut in this hemisphere in South America, and recently appeared with the Chicago forces; and Renee Mazella, French soprano, of the Paris Opera-Comique, heard in the last few seasons in South America, who will sing Marguerite in the revival of Faust.

Deszo Ernster, basso, and Leslie Chabay, buffo tenor, both of Hungarian birth, and heard with the Salzburg Opera Guild in its tours here before the war, will join the forces. Mr. Ernster has recently been singing in South America.

### Americans Engaged

The new American artists are:

Irene Jordan, mezzo-soprano, born in Birmingham, Ala., graduated from Judson College, majored in music and taught there two years; appeared last summer in U. S. premiere of Britten's Peter Grimes at Berkshire Festival.

Claramae Turner, contralto, born in Dinuba, Calif., who for the last six seasons has sung with the San Francisco Opera, as soloist with the Symphony in that city and the Standard Oil Symphony of the Air, as well as other broadcasts.

Mario Berini, tenor, born in Nickolief, Russia, but brought to U. S. at age of six months; attended Los Angeles Junior College, intending to be doctor, but securing lead in an operetta, changed his plans. He has sung in the films, at Hollywood Bowl, with the San Francisco, Chicago, San Carlo, New York City Center and Philadelphia Operas, and as soloist with N. Y. Philharmonic, Philadelphia, Havana and NBC Symphonies.

Jerome Hines, basso, a native of Hollywood, Cal., now 25, graduate of University of California at Los Angeles, where he taught chemistry for a year and worked as chemist for an oil company; has appeared with the San Francisco Opera and as soloist with the Los Angeles Philharmonic.

Philip Kinsman, basso, from Calumet, Mich., studied at the American Conservatory of Music in Chicago, appeared with the Chicago Opera Company, and as soloist with orchestras.

The roster of conductors in addition to the newcomers includes: Paul Breisach, Fritz Busch, Pietro Cimara, Emil Cooper, Wilfred Pelletier, Max Rudolf and Cesare Sodero.

Kurt Adler returns as chorus master. Giovanni Grossi, a native of Milan, who has conducted in principal opera houses of Italy, and taught privately in New York since the war, has been added to the musical staff, which otherwise remains unchanged.

Added to the regular staff of stage directors is Dino Yannapoulos, the young Greek who staged Il Tabarro last year.

### New Scenic Mountings

The Warrior, though originally written for the radio, will be adapted as a regular stage opera. Designs and costuming will be by Samuel Lev and Mary Schenck. Based on the story of Samson and Delilah, it will be given a modernized production, with elaborate uses of lighting effects, though with costumes of the Biblical period. For The Abduction from the Seraglio, designs and costumes will be created by Donald Oenslager and Miss Schenck. Like the Magic Flute, also presented at the Metropolitan in a translation by Mr. Martin, it includes considerable spoken dialogue and one nonsinging role.

The opera season, which begins Nov. 11, will continue through March 15, 1947. There will be 18 consecutive Monday evenings and Saturday matinees, and as previously, the Wednesday, Thursday and Friday evening subscription series will comprise 16 performances during the eighteen weeks. Fourteen performances will be given as the popular price Saturday evening series, beginning Nov. 23. There will be a special Junior Guild membership performance and four others which the Guild is arranging for the schools, as well as several special evening presentations. The demand for season subscriptions is reported to be the highest in the history of the Metropolitan.

### Mr. Johnson Discusses Settlement

In discussing the recent impasse with AGMA and other unions and the settlements (the terms of which are said to have added about $30,000 yearly to the budget of the Metropolitan), Mr. Johnson said:

**"You are all familiar with the situation that has confronted the Metropolitan for the past several months, which actually threatened to prevent a 1946-47 season. Nevertheless, I would like to give a brief résumé of the labor negotiations because of their effect on the plans which had been made during the preceding season.**

**"Whenever the occasion arises for management to discuss a forthcoming opera season, there is one thought uppermost in mind—that is, the achievement of the highest possible artistic standards for a great art. However, these days one cannot dwell exclusively in the realms of art, apart from realistic problems. Like every other corporation, the Metropolitan Opera Association, Inc., must face the economic conditions of the time.**

**"The Metropolitan is completely union shop. In fact, there are twelve unions that represent the various groups necessary to the production of opera at the Metropolitan. The three major unions are American Guild of Musical Artists, comprising soloists, choristers and ballet; Theatrical Protective Union, Local No. 1, stagehands; and American Federation of Musicians, Local 802, orchestra members. Heretofore, negotiations have been more or less standard procedures.**

**"But this year a crisis arose when the negotiations with AGMA actually became discussions involving the definitions of the fundamental rights of management. The issue first arose because of the necessity to change choristers. It has long been an accepted fact that no artistic group can make progress if it remains static. Our chorus was no exception. Eventually, it was reaffirmed that it is the function of management to determine the number and qualifications of its artistic personnel.**

### Union Contract Rewritten

**"With the settlement of that point after weeks of discussions, negotiations were resumed on all the other points which are part of the basic agreement with AGMA. The previous contract with AGMA, which had been in force for eleven years, had become outmoded from both the Metropolitan's and the Union's viewpoint. Now, the document has been completely re-written and a number of constructive changes have been incorporated that will undoubtedly make for a happier relationship between the Metropolitan and its artists.**

**"In general, the negotiations with the other unions were concerned mainly with wages and hours. In terms of the overall operation, the final settlement of these working agreements has resulted in an enormous increase in the costs for producing opera at the Metropolitan.**

**"Although all these negotiations have been long and arduous, certain benefits have accrued beyond the vastly improved relationships. However, there are also disadvantages. Leaving aside the obvious drain on our financial resources, we were unable to sign contracts engaging artists for specific periods until Sept. 24, the date on which the AGMA basic agreement was signed.**

**"Fortunately, important assets remain intact—the loyalty and ever-present support of our subscribers, who have continued to show their unquestioned confidence by the renewal of their subscriptions; the wisdom that is acquired after long years of planning and performing; and the spirit of teamwork and cooperation that has always characterized the internal relationships of the Metropolitan."**

**FRITZ STIEDRY joins the conductorial staff.**

**"THE GREAT RECONCILIATION"**

**which ended the six months' period of negotiation between the "Met" and the American Guild of Musical Artists. L. to r. seated, George A. Sloane, Board Chairman of the Metropolitan Opera Association; and Hyman R. Faine, executive Secretary of AGMA. Occupying central position, as a member of both organizations, is Frederick Jagel, tenor, AGMA treasurer.**

# ARIADNE IN MANHATTAN

By DR. HENRY W. LEVINGER

Richard Strauss's Ariadne at Naxos was performed by the New York City Opera Company at the City Center on Oct. 10. It was the first hearing given in New York by a strictly professional company, though the work had been lavishly produced in an English version and with a student cast by the Juilliard School of Music on Dec. 5, 1934. The American premiere was by the Philadelphia Civic Opera Company in that city on Nov. 1, 1928.

The opera has had a rather complicated history. When Strauss and Hugo von Hofmannsthal decided after the spectacular success of Rosenkavalier to continue their collaboration in the lighter lyrical vein, they received encouragement from the then leading producer of the German stage, Max Reinhardt. The effort of the three men resulted in the unforgettable premiere on Oct. 12, 1912, of Ariadne auf Naxos, an opera designed to be played after the Bourgeois Gentilhomme by Moliere where the parvenu entertains the nobility. The Kleine Haus of the State Theatre in Stuttgart assembled an international audience to listen to a cast of singers and actors which united the very first names of the German stage. The work was a great artistic success, but its prospects of being performed were limited by the necessity to provide for a cast of both first-rate actors and singers. Abolishing this mixture of legitimate stage and operatic effort, the authors in 1916 severed Ariadne from Moliere's comedy, and Hofmannthal wrote an entirely new prologue to the opera.

**Novel Elements**

The second version of the work introduced two novel elements in contemporary German opera—the mixture of styles, the buffo and lyrical elements, as symbolized in the characters of Zerbinetta and her buffoons and Ariadne and Bacchus and their nymphs. But, in addition, the work uses the prologue for the introduction of recitative not as a tie-up between closed dramatic numbers but as an element of drama itself. We have here the first example in German opera of what could be called a "conversational" operatic style, continued and perfected by Strauss in later works, such as his Intermezzo.

The whole prelude is a vast recitative with all of its shades from the merely speaking voice to the *bel canto* arioso phrase. Occasionally the voice is accompanied by a few sparingly interpolated chords; at another time the orchestra sings out in melodious polyphony.

The dominating figure in the prologue is the Composer, the personification of idealism, who eventually succumbs to the temptations of the common world, as personified in Zerbinetta. This part, played by a woman, like Octavian or Cherubino, is the mouthpiece of some of the most inspired pages of music Strauss ever wrote.

The opera Ariadne, employing the old theme of the abandoned lover, who is purified and elated by the love of a person of higher spiritual level, is interrupted by the command performance of the buffoons and Zerbinetta, who on order from the rich man in whose house the entertainment takes place, have to enliven the "dreary" action of the opera *seria*. It is this theatrical device which enables Strauss to create in this opera a highly personal and unique style which mixes elements of the most lyrical quality with those of buffonesque character.

**ELLA FLESCH AS ARIADNE**
**in Richard Strauss' opera Ariadne auf Naxos, produced by the New York City Opera Company. (Photo by James Abresch.)**

**Details of Orchestration**

A new style was developed by Strauss also in this orchestration. He foregoes the use of the full orchestra with its luscious color as employed in his operas from Salome to Rosenkavalier, and restricts himself voluntarily to a chamber orchestra in an entirely new manner. The total number of players required is 37—6 violins, 4 violas, 4 cellos, 2 double-basses, two each of flutes, clarinets, oboes, bassoons, and horns, trumpet, trombone, 3 harps, piano, harmonium, celesta and percussion. These are divided and subdivided and often the singing voice is accompanied only by a string quartet or a small group of woodwinds. Each instrument is treated as a solo instrument in an orchestration unsurpassed in its transparency and lightness.

**Production Excels**

The performance of this extremely difficult work at the New York City Center has written a page of glory in the short history of this ambitious institution. First acclaim has to go to Laszlo Halasz, whose imagination and perseverance saw the difficult task through to its sensational success; then to Leopold Sachse, the stage director, who took care of the immaculate production and was responsible for the witty handling of the translation-problem, giving the explanatory Prelude in an English version by Lewis Sydenham, the opera proper in the original German. Thanks also go to H. A. Condell, the stage designer, for his atmospheric settings; and to the orchestra, which played the elaborate score with greatest care, making it sound beautiful and transparent as it should be!

Of the singers, ovations went to Polyna Stoska, who portrayed the Composer in the Prelude with all the charm and tonal beauty of her splendid voice and brought down the house, also to the beguiling vocal virtuosity of Virginia MacWatters, who triumphed in the most taxing part of Zerbinetta. With great impressiveness, Ella Flesch in the title role held the interest of the audience with her dignified and stylistically impeccable rendition. She also was celebrated extensively.

Further to be lauded are the trio of Najade, Tryade and Echo, sung by Lillian Fawcett, Rosalinde Nadell and Leonore Portnoy, who avoided the dangerous pitfalls of their ensemble, so often sung off pitch.

Of the male singers, first mention should be made of James Pease, who was irresistible in his humor and also exemplary in his singing and clear diction as the Music Master of the Prelude; and of Ralph Herbert, in the part of Harlequin. Applause should go too to Hubert Norville, Paul Dennis and Nathaniel Sprinzena for their magnificent ensemble work in the buffo scenes. The less favorable impression which Vasso Argyris left as Bacchus may be attributed to a vocal indisposition.

(*Continued on page* 34)

# NEW YORK CONCERTS: ORCHESTRAS TUNE-UP AS OCTOBER ADVANCES

With the usual social glamour and a sold-out house, the New York Philharmonic-Symphony season opened on Oct. 3. Bach's Toccata and Fugue in C major orchestrated by Theodore Bloomfield was the official beginning. Artur Rodzinski devoted to this first Manhattan performance his sense for dramatic interpretation. But, to this reporter Mr. Bloomfield's adaptation, though employing with knowledge all the means of modern technic, takes away from this composition something of its spirit, being rather too glamorous and "extrovert."

Brahms' Second Symphony Dr. Rodzinski gave one of his most convincing interpretations. In having the courage to give the work its necessary breadth, he allowed the score to develop naturally. The entrance of the celli in the first movement and the general tempo in the second were especially impressive, whereas the tempo-transitions in the third movement were balanced with special care. The last, with its dance-rhythms and dramatic climax, rounded the noble performance well.

With William Schuman's Choreographic Episodes for Orchestra from his ballet score, Undertow, the evening rendered its tribute to contemporary music. One does not feel that this musical interpretation of a psychoanalytical problem gains by its transposition in a concert hall. With the exception of certain atmospheric effects the score sounds brutal, often quite vulgar, and it certainly needs a lot of non-musical commentary to be understood. The orchestra, which played brilliantly all through the evening, gave the work an excellent reading. The program closed with Respighi's symphonic poem The Pines of Rome in a scintillating performance, but the composition as such has lost much of its splendor and most of the time sounds pompous and rather empty. The evening was a great success for conductor and orchestra. H. W. L.

**City Center Symphony Opening**

The opening concert on Sept. 23 of the New York City Symphony under the baton of Leonard Bernstein showed the orchestra greatly improved over last year. Besides the sensuously sounding strings, this woodwind section has excellent first desk players, who proved their reliability and musicianship. Haydn's Symphony No. 88 in G major had spark and rhythmic color. One delighted in Bernstein's elegant but warm reading of the score.

With great dramatic power Shostakovich's Seventh Symphony came to life. Played here for the first time on a broadcast by Toscanini and the NBC Orchestra in 1942, and under Koussevitzky at the Berkshire Festival the same year, this was the second New York hearing of the important and provocative work. Bernstein gave it the benefit of his meteoric and driving personality. The way in which he brought the two corner movements to their dramatic climax and gave the lyric parts of the "requiem" section of the first its inner glow was new proof of his outstanding talent. He achieves his intentions with fewer motions than before, intensifying their effectiveness. A numerous audience gave resounding "bravos." H. W. L.

In the second pair of evening concerts (Sept. 30 and Oct. 1) of the New York City Symphony, Bernstein doubled as soloist in Beethoven's First Piano Concerto. He gave a convincing and musicianly interpretation to this youthful and inspired work, achieving a unity between solo part and orchestra which lent added zest and impressiveness especially to the rhythmically charming last movement.

Centerpiece of the program was Bela Bartok's Music for Strings, Percussion and Celesta, one of the most important works of this composer in which conductor and orchestra joined as equally responsible partners. The work, now 10 years old, sounds as if written today. The color of its orchestration, the mastery of its contrapuntal structure, its perfection of form and its originality, make it an outstanding contribution to contemporary music.

The concert opened with Brahms' Serenade in A. Eliminating violins and employing the darker colors of violas, celli and woodwind, it is a truly romantic work, and the spirit of delightful lyricism and dreamy smoothness was captured with fine understanding. A full house bestowed an ovation upon conductor and players. H. W. L.

**Associated Concerts Bureau's Second Recital**

The Associated Concerts Bureau presented the second of their Concerts of Young American Artists at Carnegie Hall, Sept. 21, which programmed a further array of promising young talent given the opportunity of a New York debut. The varied program fare introduced in the first group, William Aubin, baritone; Sergei Matusewitch, accordionist; Paul A. Smith, tenor; Gina Valente, pianist; and Marie Tortorich, lyric soprano. Heard in the second group, after intermission, were: Alfred and Herbert Teltschik, duo-pianists; Harriet Greene, mezzo-soprano; Norman Staiger, tenor, and Mary Burns, contralto.

All of the aspirants evinced considerable promise; but easily taking the honors of the evening were the duo-pianists Alfred and Herbert Teltschik, who performed with excellent pianistic ability, perfect timing, and sympathetic accord. Harriet Greene, mezzo, possessing an appealing voice of light calibre, is worthy of special mention for her intelligent and emotional interpretations.

Florence Chauvin Kelly, Ellmer Zoller and Arthur Kaplan were the accompanists. W. A. T.

**Clifford Herzer Heard**

Clifford Herzer, pianist, who before the war was often heard over WQXR with his partner Jascha Zayde in two-piano selections, gave his Town Hall recital on Sept. 26 at Town Hall. Mr. Herzer is a romantic; pieces which stem from this source are closest to his heart. Franck's Prelude, Fugue and Variations were creditably rendered. But in Beethoven's Sonata in E flat major, op. 81a, the player lacked an over-all-conception. Two Russian works, Kabalevsky's Sonatina and Jelobinsky's Five Etudes (the first much influenced by Debussy, the latter by Richard Strauss) showed Mr. Herzer's virtues and shortcomings, his sense of color and shading but also

(*Continued on page* 19)

# "OPERA-MINDED" CHICAGO AND COAST GREET LYRIC SERIES

By ELSA BOROWSKI

CHICAGO.—The music season in this city is officially launched when the Chicago Opera Co. and the Chicago Symphony Orchestra open their doors—in late years within a few days of each other. To be sure, the Ballet Russe de Monte Carlo arrived here on Sept. 17 for a series of 16 performances and a few recitals served as a prelude to coming events. But it was the presentation of Aida at the Opera House, on Sept. 30, that ushered in what promises to be the busiest, and, we hope, the most fruitful season in recent years.

There can be no doubt that the Opera has made a most promising, even gala, start. Certain inadequacies of recent years—the inferiority of the orchestra, insufficient rehearsing of the productions themselves, for example—seem to have been corrected. The opening night performance, with Fausto Cleva, general artistic director, at the helm, moved smoothly, ofttimes brilliantly, and there was, in addition, some uncommonly fine singing to recommend it.

Zinka Milanov, as Aida, was in resplendent voice, which she used with great subtlety of nuance. Kurt Baum, the Radames, threw off all former constriction of his vocal resources in a delivery that was ringing and authoritative. In his acting, too, there was evident a new and impressive freedom. Leonard Warren's Amonasro was again vocally magnificent and among the other principals the Ramfis of Italo Tajo, one of the newcomers from Italy, and Ralph Telasko's King of Egypt were telling in effect. Only the Amneris of Ellen Repp, who substituted for Bruna Castagna, unable to appear, was something of a disappointment. Carole Stafford sang the role of the Priestess effectively, and the stage direction of William Wymetal was rewarding to the eye.

### Tagliavini as Rodolfo

The second performance—La Boheme—introduced another newcomer, Ferruccio Tagliavini, of La Scala, Milan. This proved to be an auspicious début, accompanied by a veritable ovation from the audience. Mr. Tagliavini is a welcome addition to the tenor fold, as his is a voice that combines beauty of timbre, freshness and more than sufficient volume. As Rodolfo, he also disclosed a knowing technique of the stage. Dorothy Kirsten was an appealing Mimi and needs only greater pliancy in the use of mezza voce to put the finishing touch to her singing of the role. Frances Greer was a sprightly and personable Musetta—the best we have heard in recent years—and Enzo Mascherini (Marcello), Virgilio Lazzari (Colline), and Wilfred Engleman (Schaunard), both sang and acted their parts convincingly. Vittorio Trevisan portrayed inimitably the bit of the Landlord and Ralph Telasko was Alcindore. Fausto Cleva again conducted and gave to Puccini's score its full meed of poesy and charm. Particularly noticeable, in contrast to many performances in past years, was the excellence of the ensemble, which showed care in rehearsal and attention to detail.

### Ballet Russe de Monte Carlo Series

The ballet season, which began in mid-September brought the usual turn-out of people to the Opera House. A number of novelties and revivals were presented, as well as the familiar repertory. Alexandra Danilova, most brilliant of the troupe's feminine contingent, unfortunately remained incapacitated by a strained tendon until near the end of the engagement. However, effective work was shown by such principals as Frederick Franklin, Nathalie Krassovska, Leon Danielian, Maria Tallchief, Ruthanna Boris, Marie-Jeanne (who rapidly develops a personal style which promises much), Nicholas Magallenes, etc. The corps de ballet was in good trim.

The introduction of novelties did much to whet the public's interest. Of the latter, Baiser de la Fée was perhaps the weakest in imaginative scope. Raymonda, a sumptuously set pre-Fokine ballet was of interest if only because it showed the evolution which had begun to germinate in a past period of unadulterated classicism. After its first performance, Ruth Page's The Bells underwent slight changes—principally some elision of the too incessant background activities of the corps de ballet. This was all to the good as it heightened considerably the dramatic potential of the choreography. Night Shadow provided the opportunity for miming and dancing of a superior order.

(*Continued on page 26*)

**AT CHICAGO OPERA OPENING.**

**L. to r., Fausto Cleva, General Artistic Director; Zinka Milanov, who sang Aida; Abner J. Stilwell, President of the Chicago Opera Co.; Mrs. Dwight Green, wife of the Governor of Illinois; Mrs. Stilwell; Mrs. A. D. Plamondon, Jr., whose husband is a Director of the company. (C. M. Frank Studio.)**

**TRAVIATA IN SAN FRANCISCO.**

**On-stage scene after the curtain fell shows Licia Albanese, the heroine of the Verdi-Dumas drama; Jan Peerce in his costume as Alfredo; and Gaetano Merola, General Director of the company, who conducted. (R. Strohmeyer Photo.)**

# FAR WEST SEASON PROSPERS

By EDWIN J. SIMON

SAN FRANCISCO.—The middle of the season found San Francisco opera-goers tingling from thrilling moments in operas which they had heard, and looking forward to more to come.

The season opened with a gala performance of Lohengrin, as already reported, and then settled down to a variety of works from the standard repertoire.

The first thrill was Raoul Jobin singing the Flower Song in Carmen. Lily Djanel presented a fine performance in the title role and George Czaplicki was a good Escamillo, but Jobin's singing was so perfect that it blotted other things from the stage and won an ovation from the audience.

### Some Other Highlights

Next came Licia Albanese as Violetta in La Traviata. She was fine in her great arias of the first act, and her singing and acting in the last act approached the ideal performance. She can move around the stage easily and continue singing without losing a note or putting one out of place. The tenor was Jan Peerce, but the opera is not for a tenor star, although his duets with Albanese and his one small aria were wonderful.

Bidu Sayao brought down the house with her "Addio" in the third act of Puccini's La Boheme. She conveyed the character of Mimi perfectly and her singing was exquisite. Her scenes with Kullman in the other acts were also top-notch, and Kullman was better than he has ever been before in his San Francisco appearances. And special credit should go to Armando Agnini for his staging of the crowd scene in the second act. The role of Musetta introduced Maria Sa Earp in her first appearance in North America, and Pinza, Baccaloni, and Cehanovsky were among those who filled the minor parts. This was one of the finest performances that the San Francisco Opera Association has ever given.

Lily Pons sang Lakmé. The Bell Song is the chief excuse for giving this dull opera, and outside of that one great moment, even the efforts of Pons and Jobin could not bring life to it.

Boris Godounoff with Pinza heading a fine cast, La Forza del Destino with Stella Roman, Kurt Baum, Pinza, Baccaloni, Valentino and others, and a beautiful performance of Gounod's Romeo and Juliet, with Sayao and Jobin featured completed the first half-season repertoire.

### Finale to Feature Brilliant Productions

At the time of this writing there were still some fine things to be looked forward to. In the first place there will be Lotte Lehmann in Rosenkavalier, and she is claiming that this will be her farewell performance.

Fidelio will be given in English for the first time in San Francisco with Regina Resnik heading the list of singers. Jussi Bjoerling is to appear in La Boheme (with Roman) and Trovatore, and Lawrence Tibbett will sing Rigoletto, with Pons and Peerce.

The season will close with Mozart's The Marriage of Figaro, with Roman, Sayao, Jarmila Novotna, Pinza, Baccaloni, Brownlee and enough other fine performers to make it a gala closing to a fine season.

# TRILLER NEW PHILHARMONIC HEAD

The new president of the New York Philharmonic Society is Charles Triller, chairman of the board, elected to succeed Marshall Field, whose resignation was announced on Oct. 8 by Mrs. Lytle Hull, presiding at the annual meeting of the board of directors. In a letter to Mr. Triller, Mr. Field explained that the need of his presence in Chicago made it necessary for him to resign his Philharmonic post. He said further:

**"It has been a great pleasure to serve the society during the years that I have, and I should like to express my great appreciation to all the members of the board for the help they have given, and particularly to you, who have been so loyal to the society over such a long period of time."**

Mr. Field continues as a member of the board and a trustee of the society. Three other trustees were elected for the coming year: Mr. Triller, Floyd G. Blair and Ralph F. Colin. Eight directors were elected to serve four years: David H. McAlpin, Simeon Bellison, Paul G. Pennoyer, Francis T. P. Plimpton, William Rosenwald, Robert H. Thayer, John A. Warner, Medley G. B. Whelpley.

In his annual report, Mr. Field noted that 111 concerts were given last year, with out-of-town performances. Attendance at the 104 Carnegie Hall regular subscription concerts was 270,936, about 92 per cent capacity of the hall, compared with 88 per cent in 1944-45 and 83 per cent in 1943-44. The report also mentioned the plans for a 1947 spring tour of 28 concerts, with Leopold Stokowski and Artur Rodzinski conducting.

# TUNEFUL TOPICS

ZINO FRANCESCATTI
played under the baton of Malcolm Sargent at the Lucerne Festival this summer. (Photo by Hans Blattler.)

SONDRA BIANCA,
15-year-old concert pianist, recently pedaled from her summer home at Hampton Bays, L. I., to New York. Here she has the tires of her bicycle checked before starting on the 90-mile trip. A sophomore at Hunter College, she is said to be the youngest student ever admitted.

MARYLA JONAS with MIECZYSLAW MUNZ
at a reception in Mexico City this summer.

←
THE RUSSIAN TRIO,
Nina Mesirow-Minchin, pianist; Ennio Bolognini, cellist; and Fritz Siegal, violinist, will be presented at Kimball Hall, Chicago, Oct. 25, in a concert for the advancement of Inter-American Cultural Relations. (Photo by Maurice Seymour.)

(Below) BLACK AND WHITE
canine companions accompanied the vacation walks of the conductors Russell Gerhart of the Altoona Civic Symphony and Franco Autori of the Chautauqua Symphony. Left, Mr. Gerhart and Cappy; right, Mr. Autori and McTavish.

→
ARPAD and HELGA SANDOR
who recently were on vacation at the Seagle Colony, Schroon Lake, N. Y.

←
EDWARD DUDLEY, TENOR, AND BURTON CORNWALL, BASSO,
who sang leading roles in the opera performances presented by the opera and ballet department of Ted Shawn's School of the Dance this summer at Jacob's Pillow, Mass., talk things over in front of the theatre box office.

→
PROF. VIKTOR FUCHS,
teacher of singing, in Hollywood this summer. Prof. Fuchs has given up his Philadelphia studio this winter to devote more time to teaching in New York.

# LECUONA: CUBA'S LIGHT MUSIC KING

## He Brought New Popularity to North America's Conga Line

ERNESTO LECUONA

Ernesto Lecuona, the Cuban composer, had his first number, a two-step, Cuba y America, published when he was 11 years old, and it is still being played by Cuban military bands. Today, at 49, he has to his credit 300 published works.

Lecuona first came to New York in 1917 to give a piano recital and to make his first recordings for Victor. Now, after frequent visits to America, he has decided to make his home here, having recently purchased a house in Jackson Heights, a few minutes' distance from Manhattan.

Popular from one end of Latin America to the other, his music has become as much a part of their culture as the Spanish and Portuguese tongues. A few years ago a man by the name of Ricardo Lecuona, not related to Ernesto, was killed in an airplane accident in Mexico. The Associated Press erroneously reported that it was Ernesto who had lost his life. Immediately many Latin American networks went off the air for one minute in tribute. Then entire programs of his music, popular and concert, were heard on the air. They continued even after the rumor was proved to be false.

In the United States, Lecuona's songs in the lighter vein have won enduring popularity. Many have a dual appeal, such as the concert boleros, Malagueña and Andalucia from his Andalucia Suite, which have ranked high in Tin Pan Alley in arrangements titled At the Crossroads and The Breeze and I. Six or seven of his major works are purely "serious," but most of his published compositions are sung, whistled, hummed, and danced to. Outstanding favorites are Always in My Heart, La Comparsa, Se Sue, Para Vigo Me Voy (Say "Si Si") and the perennial Siboney.

### Working on Opera

Malagueña was introduced by Lecuona at the Roxy Theater, New York, in 1927. It has sold on the average of 100,000 sheet music copies a year in the United States alone. In the same year the composer presented the score of Marie La O, one of the 30 productions for which he has written the music, usually with Gustave Galarrage as librettist. One of the latest of his musicals was the oft-named Vincent Youmans revue, which opened in Baltimore in January, 1944.

Lecuona is now at work on a grand opera based on a Cuban theme and called The Yarey Hat. It will be a "white Cuban opera," says the composer, "with no Afro-Cuban strains or motifs." The conventional orchestra will be augmented by guitars, bandurrias and other native instruments. He hopes for production in Buenos Aires or New York or both early next spring.

Lecuona has recently completed the score for a Twentieth Century Fox presentation in technicolor, Carnival In Costa Rica, scheduled to be released in December. For Carnival in Costa Rica, he wrote eleven new songs, five production numbers, as well as the background music. Although his contract called for the completion of the score in twelve weeks, it was finished at the end of four. The same company has also commissioned him to write the music for another technicolor production, Christmas in Havana, for which the script is now being written. The picture will be shot in Cuba for authentic background and atmosphere.

### How He Writes His Music

Lecuona writes music as easily as the average person writes a letter. When he is assigned a commission, he does not write because he is obliged to meet a deadline, but because he thoroughly enjoys writing. His completed manuscripts are as clean-cut and legible as a copper plate, a fact he explains by stressing the regularity of his life. Of necessity, he has disciplined himself through the years to a degree where concentration has become a matter of habit.

He does not believe, when he has an inspiration, that he must stay up all night until a song is on paper, drinking quantities of black coffee to keep awake, then finishing the manuscript in the early morning hours, disheveled and wild-eyed. Quite the contrary. When he is composing, he is up every morning at six, working steadily all day. He never allows himself excuses to break his routine. After a steady stint of labor, he will rest and relax entirely. Often he will not write a note for two or three months. His inexhaustible inspirational gift was illustrated on Jan. 6, 1929, when he wrote four songs, Blue Night, Siboney, Say Si Si, and Two Hearts That Pass in the Night. All of them were hits.

### A Versatile Artist

Lecuona was born in Guanabacoa, Cuba. At a very early age, his sister Ernestina began giving him piano lessons. His parents were entirely unmusical, his father a Havana newspaperman—but his sisters and brothers are all highly talented musically. Ernestina and Elisa are pianists and composers, and Teodoro, a violinist; his niece, Margarite, composed the popular songs, Babalu, and Tabu. Ernesto himself was a child prodigy, making his pianistic debut at the age of five, and studying with the Spanish composer Joaquin Nin (father of the musician Joaquin Nin-Culmell). At fifteen, he was an accredited teacher of singing and piano at the Havana National Conservatory.

His formal concert tours began in 1919 with a trip to Spain. From that time on, his engagements have taken him all over the world. In 1922, he returned to the United States for an eight-week engagement at the Capitol Theatre, New York, where he participated in some of the first broadcasts ever made of theatrical performances. During these years, Lecuona did not confine himself to appearing as solo artist. He organized the Orquesta de la Habana, conducted concerts and choruses, and led the Lecuona Cuban Boys, a dance band with which he toured Europe and South and Central America. On March 24, 1943, he was appointed honorary cultural attache at the Cuban Embassy in the United States.

### Hobbies

Lecuona is of average height, and inclined to be stoutish. With dark hair sprinkled with grey, a pale complexion derived from his Spanish ancestors, his most arresting features are his large black, expressive eyes. Besides liking to play the paino, and collecting wood and stone sculpture of the Aztecs, Mayas, the ancient Peruvian Ineas, his greatest delight is brewing strong, black Cuban coffee.

Most of all he prefers to be alone with his music, but when his Cuban friends visit him, he makes the rounds of the churches, museums and night clubs. Once in a while he gives a party, but he is either apt to go out for a walk at the height of the festivities, or stop conversation, politely inquiring if anyone minds if he plays the piano. Nobody minds at all, since whether it is the performance of a new work or a published one, the guests receive it with equal enthusiasm.

Lecuona says he is a "bachelor by nativity." However, he avers with the air of a connoisseur, "I have never been able to decide who are the most beautiful women in the world, the American ladies or the Latin Americans!"

W. A. T.

### Pittsburgh Symphony Schedule

PITTSBURGH, PA.—The Pittsburgh Symphony Orchestra, under Fritz Reiner, its musical director, has issued plans for its 20th season. Among the soloists will be Jascha Heifetz, Artur Rubinstein, Ezio Pinza, Robert Casadesus, Rudolf Serkin, Joseph Szigeti, Isaac Stern, Gregor Piatigorsky, Claudio Arrau and William Kapell. The season includes 20 Friday evening and an equal number of Sunday afternoon concerts at Syria Mosque. Vladimir Bakaleinikoff is again the associate conductor and Walter Hendel, guest.

### Stell Andersen in Europe

Stell Andersen, American pianist, left via plane on Oct. 4 for a concert tour of Europe. She will be soloist with the Rotterdam, Amsterdam and The Hague Philharmonic Orchestras, the Concertgebouw, orchestras in Leeuwarden, Groningen, Nijmegen and Arnhem. Recitals are scheduled in Amsterdam and The Hague. In recital and radio programs Miss Andersen will play music of Virgil Thomson, Aaron Copland, Jacques de Menasce, Robert McBride and the Prokofieff Sonata No. 7.

← **DANIEL DUNO**

**as Faninal in Rosenkavalier, one of the parts he sang in Rio de Janeiro this summer. Other roles for Mr. Duno included Marcello in Boheme with Bidu Sayao and Ferruccio Tagliavini.**

**ARTISTS FOR SOUTHERN BENEFIT CONCERT.** →

**Jean Watson, contralto; Mac Morgan, baritone (right), and Stuart Ross, accompanist, in Blowing Rock, N. C., where they appeared in the annual Grandfather Home Day Concert, entire proceeds going to the support and upkeep of the famous southern refuge for homeless children. Some $12,000 was contributed, overshooting the regular goal of $10,000. These benefits for the past eight years have been in charge of David Ovens, president of the Charlotte Community Concerts Association. (Photo by Emerson Humphrey.)**

# HOLLYWOOD— AS I SEE IT

By RICHARD DRAKE SAUNDERS

Music in the film studios has not yet been affected by the strike of a certain section of technical workers. The Musicians Mutual Protective Assn., Local 47, is not participating in the strike, and has no expectations of doing so, according to J. W. Gillette, international studio representative.

"We have a contract with the studios, and intend to fulfill it to the best of our abilities, as long as our members are given reasonable protection," Gillette said. "Naturally we are not expecting any of our musicians to risk getting their heads broken in the process of going to work. But as long as order is preserved the musicians will fulfill their duties under their contract terms."

•

In some respects, music departments have been more active than ever because of the strike. On the Warner Bros. lot, a record, or at least a precedent has been set by having all the pre-recordings made on My Wild Irish Rose before other work on the picture was started.

Dennis Morgan, who enacts a "great Irish tenor" in the film, has recorded all of his 17 numbers, mostly Irish ballads.

•

Leo Spitz and William Goetz, of Universal-International, have purchased the rights to the Grieg operetta, Song of Norway, in one of the biggest story property deals of the year. It will be filmed in technicolor, but no stars or producer have been named as yet.

Song of Norway was first produced at the Philharmonic Auditorium in Los Angeles in June, 1944. It went to New York the following August, and has played there two and one-half years. The original story idea is by Homer Curran and Edwin Lester, managing director of the Los Angeles Civic Opera Co., which produced the show. Milton Lazarus wrote the libretto, and Robert Wright and George Forrest adapted the Grieg music and wrote the lyrics.

The deal was worked out by the William Morris office, Jules Goldstone and the Sam Jaffe agency on behalf of the authors and composers.

•

Jose Iturbi is slated to be starred in a picture of his own soon. For the nonce, he has recorded Liszt's Third Liebestraum and the Chopin E-flat Nocturne for MGM's The Birds and the Bees. Georgie Stoll, who has been given the scoring assignment, conducted a string orchestra for accompaniment.

The picture, produced by Joe Pasternak, will have Jeanette MacDonald and Jane Powell in other top roles. Miss MacDonald's musical items have not been set as yet. Miss Powell has prerecorded Delibes' Passepied in French, and the waltz song from Gounod's Romeo and Juliet.

Miss Powell also recorded Herbert's Italian Street Song for the foreign version of Holiday in Mexico, with Stoll conducting. Another Pasternak production, it includes Iturbi, Ilona Massey, and Walter Pidgeon in the cast.

•

David Rose's Holiday for Strings has been purchased by MGM as ballet music for Cyd Charisse's dance in The Unfinished Dance, currently in production. Ballet master David Lichine has created a new dance for the music and is rehearsing Miss Charisse and a group of 100 for the lavish finale of the picture. It is reported that over a million records of Holiday for Strings have been cut since Rose composed the number in 1943.

Bronislau Kaper has completed scoring on MGM's The Secret Heart, starring Claudette Colbert and Walter Pidgeon.

•

Enterprise Productions has just completed its Sound Stage Six, which it declares to be the first to employ important technical improvements developed over the past five years. The studio has dedicated the stage to one of filmdom's great figures of the past, selecting the name by a poll of the members of the motion picture press.

The list, in alphabetical order, is: Renee Adoree, George Arliss, John Barrymore, J. Stuart Blackton, Marie Dressler, Thomas A. Edison, Douglas Fairbanks, John Gilbert, Jean Harlow, William S. Hart, Leslie Howard, Thomas H. Ince, Carl Laemmle, Sr., Carole Lombard, Tom Mix, Mabel Normand, Will Rogers, Irving Thalberg, Rudolph Valentino, and Sam Warner.

We have no hesitation in stating that our vote was for Edison, without whose researches there would have been no Sound Stage Six—at least, not at this time!

•

George Duning and Heinz Roemheld will compose the background score for the Rita Hayworth Technicolor musical Down to Earth, which Al Hall is directing and Don Hartman producing at Columbia. Songs for the picture are the work of Allan Roberts and Doris Fisher.

•

Marlin Skiles' background score for Columbia's Gallant Journey, with Morris Stoloff conducting, features gay turn-of-the-century motives. The picture stars Glenn Ford and Janet Blair.

•

Johnny Coy, dancing star of Paramount's Ladies' Man, has been named the outstanding screen dancer of the year for the second successive year by Arthur Murray's poll of dance teachers across America.

•

For the first time in nearly a year, Deanna Durbin is facing a movie camera again. During her absence from the screen, she had a baby daughter, Jessica Louise. And her first scenes in her new picture, I'll Be Yours, are with a baby, which she is scheduled to sing to sleep. Universal International Studios certainly are trying to make the most of their star's experience!

•

The British picture, The Seventh Veil, which has a woman concert pianist as heroine, has stirred so much musical interest that its director, Compton Bennett, has arrived in Hollywood from London to make a picture for Universal-International. The "Veil," Bennett revealed, was his first feature picture. It was made in 10 weeks at London's Riverside Studios, a reconverted motor factory with floor space equivalent to 1½ Hollywood sound stages. Every time the alert sounded for a buzz-bomb, the cast went to the shelters. "When the V-2's started coming, there was nothing we could do about them," Bennett said, "so we just kept on working."

•

Scoring assignments were given Hans Salter and Frank Skinner at Universal-International. Salter will do the Jack Skirball-Bruce Manning production, Magnificent Doll, starring Ginger Rogers, David Niven and Burgess Meredith. Skinner will handle Swell Guy, Mark Hellinger production starring Sonny Tufts and Ann Blyth, and I'll Be Yours, Felix Jackson production starring Deanna Durbin, Tom Drake and William Bendix.

**MIKLOS ROZSA AND CHARLES KULLMAN,**
**right, rehearse a number of Universal's forthcoming technicolor film, Sharazade, based on an incident in the life of Rimsky-Korsakoff.**

•

All season long the Hollywood Bowl management urged its patrons to write to their city councilman, county supervisor and the State Highway Commission to oppose the proposed new overhead freeway, linking San Fernando Valley with Hollywood, which would skirt the entrance to Hollywood Bowl.

The Bowl is not opposing the project as a whole; it is protesting the overhead portion at the Bowl entrance, which it claims will cause traffic noises to pour into the Bowl, restrict already crowded parking facilities, mar the beauty of the entrance, and imperil the future of the Bowl and the adjacent Pilgrimage Play Bowl as a civic music and art center.

All this could be avoided, as the Bowl management points out, by changing the engineering of the project to take the Bowl into consideration.

Appeals to the Highway Commission so far have been useless. The Comission's attitude apparently is that they don't give a hoot about such things as music, art, or culture.

Between the unnecessary, raucous amplification inside the Bowl and the politicians (for whom we can think of no descriptive adjective that would go through the mails) on the outside, the future looks dark.

•

Alfred Newman, musical director for Twentieth Century-Fox, assembled an orchestra of 93 players to record his own score for Razor's Edge, starring Tyrone Power and Gene Tierney. There is a great deal of music in the picture, which requires 17 reels. The orchestration, planned by Newman, was made by Edward Powell. Newman also has scored My Darling Clementine.

On the same lot, the background score for The Late George Apley has been assigned to Cy Mockridge, and 3 Rue Madeleine to David Buttolph.

•

LeRoy Prinz, dance director for Warner Bros., is devising some special choreographic effects for My Wild Irish Rose

The San Fernando Valley Music Assn. is carrying out a novel plan to aid veterans residing in their area, the northwest portion of Los Angeles, whose careers were interrupted by military service. A veterans Music Contest was held, open to all veterans, under the supervision of Mrs. Millicent Sudlow, president, and Mrs. Ethel Richards, contest manager.

The 34 entrants were sifted down to four official winners: J. Louis Malone, pianist (still in Birmingham Hospital, with his left leg in a cast), Myron K. Sandler, violinist, Albert L. Wilcox, baritone, and J. Ellis Farmer, bass. An additional scholarship was given to Virginia B. Williams, dramatic soprano, by Mrs. Scott Bradley, and another to Herman Borlan, violinist, another hospital patient, by Vladimir Lenski.

The four winners will be presented in concert on Oct. 18, and will share the entire proceeds of the event, as well as a scholarship fund raised by the Association. The organization also intends to help the winners in future.

It is an example that might well be followed by other communities.

•

An interesting sidelight on what feminine singers must have suffered in the days of whalebones has emerged during the first days of shooting on My Wild Irish Rose, which has a Gay 'Nineties background. Andrea King, impersonating Lillian Russell, was unable to do her routines in the traditional regalia until a special rubber corset was made for her. She lost over two pounds a day meanwhile. Fortunately the sequences (at Delmonico's and Rector's) only lasted three days.

•

Pianist Jakob Gimpel is appearing as himself in Warner Bros'. Possessed. That is to say, he is on the stage as a concert pianist, while Joan Crawford (in a box) and Van Heflin (in the stalls) make eyes at each other. Gimpel concentrates on the Preamble and Chopin from Schumann's Carnaval. Miss Crawford, by the way, probably attends more musical events than any other of the non-singing feminine stars.

*(Other Los Angeles news on page 24)*

# BUDAPEST REBUILDS ITS SHATTERED ART ECONOMY

By FREDERIC SANDOR

*Budapest*

Budapest is preparing for a concert season such as was achieved in the years before the war. The Philharmonic Orchestra is beginning its work anew. The Municipal Orchestra will give 16 Sunday morning concerts, eight Bach-Mozart evenings, a series with chamber orchestra and many workers' programs at the National Theatre.

Now that inflation is over, the State budget leaves scarcely any amounts for the Budapest Opera. Dr. Aladar Toth, who was at one time Budapest correspondent for the Musical Courier, is the new director. He was for years critic on the Pesti Naplo and in cooperation with Dr. Bence Szabolosi published a musical encyclopedia. Before the war he emigrated to Sweden with his wife, the pianist Annie Fischer, who won first prize in the Liszt Competition.

In an interview, Dr. Toth stated that he plans to widen the repertoire. Some changes in the personnel are inevitable, so as to retain only the best. Among novelties he is planning to produce are a new opera by Britten, Zoltan Kodaly's Czinka Panna (with libretto by Bela Balazs), new ballets by Alexander Jemnitz, Ladislas Lajtha and Andrew Szervanszky; revivals of Wagner's Ring, and Meistersinger, Mozart's Magic Flute, Don Juan and Figaro, Verdi's Falstaff and Moussorgsky's Boris Godounoff. The last will be part of a Russian series conducted by Issay Dobrowen.

One of the ballets will be staged by Ninette De Valois, of Sadler's Wells, London. Negotiations are going on to retain Serge Failoni as conductor.

**New Opera House**

A significant event of Hungarian music life is the recent founding of a State Opera House in Szeged. It now has an orchestra of 60, a chorus of 70, and a number of good soloists. The conductors are Victor Vaszy and Ladislas Varadi. Attempts to achieve a good ensemble probably will soon succeed, especially because of the cooperation with the National Opera. Performances are given three times a week. The Government plans to make this Opera House and the State School of Music in Szeged a center of music for Southwest Hungary.

**Notables in Visits**

We are happy to report that our connections with the music life of other countries are being renewed. Among recent concert visitors were Yehudi Menuhin, Antal Dorati and Eugene List, as well as Emil Gilels, pianist. Menuhin played, among other works, the Violin Concerto of Bartok and gave joint recitals with Bela Nagy. The Municipal Orchestra, under Dorati, won an especial success with the Pava Variations of Kodaly. Dorati, who has been away from Budapest for nine years, was welcomed back warmly, and the Municipal Orchestra and the Budapest Opera put him under contract for three more appearances this season.

The three largest managements here, the Koncert, Libertas, and Rozavölgyi & Co., are negotiating with other noted foreign artists. Ernest Ansermet, the conductor, we have already welcomed in concerts at the beginning of the season.

**Economic Conditions Hard**

However, this flourishing music life has brought only artistic satisfaction to Hungarian artists. They have to struggle bitterly to earn a living, and their economic circumstances are still miserable. There are famous composers who can not afford to buy the necessary paper for writing their music, and the rain still flows through the rifts in the roof of the Musicians Syndicate building.

The Syndicate, of which the president is Zoltan Kodaly, and the manager Anthony Molnar, has sent an appeal through Arpad Sandor and Erno Balogh to Hungarian musicians in America, asking for assistance until these hard times pass and there is betterment in the circumstances of their colleagues here.

YEHUDI MENUHIN
rehearsing for a concert with the Budapest Municipal Orchestra, under Somogyi. (Foto Marian.)

ALADAR TOTH,
newly appointed Director of the Budapest Opera. (Photo by Csak.)

# BOSTON Takes Cudgels for Shostakovich 9th

By JULES WOLFFERS

BOSTON.—Beginning his 23rd successive season as conductor of the Boston Symphony Orchestra, Serge Koussevitzky opened the orchestra's 66th year on October 4 with the much-discussed Shostakovich Ninth Symphony.

It has been generally assumed that the recent blast against the Ninth by Nestiev, which appeared in the Soviet magazine, Culture and Life, was an official condemnation of Shostakovich's music on ideological lines. From sources which have always been reliable in the past, this correspondent learns that the criticism in question represents little if anything more than one person's viewpoint. No more significance should be given the criticism than might be attached to a similar article by a well-known crtic in an American newspaper. If the attack had appeared in Pravda, the official party organ, in an unsigned story, that would have represented an official stand. At this writing, no such article has appeared, and until it does it may be assumed that Shostakovich remains in good standing with the Communist Party.

**Season Opening Brilliant**

All this controversy, however, seemed to have little effect on the audience. The Symphony met with a pleasant and cordial reception on its first Boston hearing. At the American premiere last summer at Tanglewood, one noted particularly the humorous aspects of the work. This time it seemed to be the more serious sections which left the deepest impression. There are some fine melodic moments, some parts of great dignity and pathos. Perhaps the horseplay serves the same purpose here as in a Shakespeare drama—for relief of tension and for contrast.

Scriabin's Poem of Ecstasy and the Brahms First were the other works heard. Throughout the program the orchestra and its conductor performed magnificently. The audience, which had greeted Dr. Koussevitzky by rising when he entered, gave every instance of satisfaction at the conclusion.

**Novelties Ahead**

New music announced for performance this season includes symphonies by Camargo Guarnieri, Milhaud and Copland. Also two symphonies commissioned by the Koussevitzky Music Foundation will be presented, one by the young French composer Olivier Messiaen, the other by Walter Piston. A new work by Symphony pianist Lukas Foss, Song of Songs, for orchestra with soprano solo, is scheduled; as is a set of Variations on a theme by Howard Hanson composed by Roy Harris. A recent Richard Strauss work, Metamorphosis, is also listed. There will be repetitions of outstanding new works played in recent years.

In a frank note appearing in the program book, it is admitted that the loss of sponsorship for the radio broadcasts is a serious financial setback. For the present the orchestra will be heard, on a sustaining basis Tuesday evenings, 9:30-10:30, E.S.T. By changing various short series to Tuesday evenings in Boston, Cambridge and Providence, added to programs in other cities together with Pops, Esplanade and Berkshire Tuesday concerts, a series of 40 broadcasts has been made possible.

In addition to 60 concerts here, the orchestra will give series in Cambridge, Providence, New York and Brooklyn. Programs will be given in New Haven, New Brunswick, New London, Washington, Hartford, White Plains, Northampton, Newark, and the following Western cities in early December: Pittsburgh, Cleveland, Toledo, Chicago, Milwaukee, Ann Arbor, Detroit, Rochester.

There have been several additions and changes in personnel. Alfred Kripps has been promoted to second concertmaster; John Holmes, formerly of the Rochester Orchestra, is the new first oboe; Vinal Smith, trombone, returns from the Army. Other new appointments include, F. Zecchino and S. Benson, violin; J. Lipson, viola; B. Parronchi, cello; J. Stagliano, horn; H. Herforth, trumpet.

## Juilliard Commissions Composers

Seven new commissions have been given by Juilliard Musical Foundation, according to an announcement by William Schuman, president of the Juilliard School of Music. The awards are to the following composers for works written in the contemporary idiom:

**Darius Milhaud, five piano pieces for the elementary level; Alvin Etler, pieces for intermediate piano students; Alexei Haieff, three pieces for advanced piano students; Burrill Phillips, an opera; Ernest Bloch, a composition for solo instrument and orchestra; Douglas Moore, a chamber music piece; Bernard Rogers, a brief score to be played by the Juilliard Orchestra.**

## Boda, Bloomfield Appointed Cleveland "Apprentices"

George Szell has appointed two young American-born musicians as his apprentice conductors for the coming season of the Cleveland Orchestra—John Boda of Lorain, O., and Theodore Bloomfield, a native Clevelander. They will have an opportunity to conduct at rehearsals, play in the orchestra, work in the orchestra library, and learn the routine of symphonic operation. The apprenticeships were established in June at the instigation of Mr. Szell and were made possible through a grant of the Kulas Foundation.

## Noel Wesley Announces New Concert Division

Noel Wesley, whose office has presented such artists as Hazel Scott, Pearl Primus, Carmen Amaya, Rosario and Antonio, announces a new concert division of his management. Under the name of Concert Time, Mr. Wesley has scheduled presentations in the following halls in the New York area: Greenwich Playhouse County Center, Atlantic City Auditorium and others. A tour is also contemplated to Miami Beach, Fla., this winter. The management will book young artists in the radio, television and the night club fields. Sonya Finard is associated in the venture, and will have charge of arranging auditions.

*Solve your Christmas gift problem—give Musical Courier subscriptions*

# Philadelphia Plans a Major Operatic Year

By MARGARET KAYE

PHILADELPHIA.—The most active music season in many a year has begun in Philadelphia. Opera lovers in particular will have a field day, as 40 operas are scheduled. The Philadelphia La Scala Opera Company will offer 12 productions drawn from the list of popular works, with a revival of Bellini's Norma as the season finale. The Metropolitan Opera is booked for 11 performances. The balance of the total will be presented by the recently formed American Opera Company, the Cosmopolitan Opera Company, whose list will comprise both light and grand operas, and the School for Opera.

The Philadelphia Orchestra, with Eugene Ormandy as permanent conductor, has launched its 47th season, of 28 Friday afternoon and Saturday evening and 10 Monday evening concerts with the supplementary youth and children's events, and Pension Foundation programs. Guest conductors are Dimitri Mitropoulos, during the past two seasons music director at Robin Hood Dell; Igor Stravinsky, Bruno Walter, George Szell and Alexander Hilsberg. In the lighter orchestral vein the Philadelphia Pops Orchestra, Max Leon, conductor, will give six concerts with featured soloists. The New Chamber Orchestra will be heard in a Sunday afternoon series of five concerts.

During the past season great choral works were restored to their rightful place in our music season with the programs of the Great Master concerts under the direction of James Allan Dash. With prominent soloists and a chorus of some 200, this organization this season will present works of Brahms, Beethoven, Bach and Verdi.

In the recital field Emma Feldman's All Star Series, The Philadelphia Forum, Jules Falk and independent bookings offer a truly magnificent array of artists and attractions.

# RADIO, TELEVISION:

## By William A. Taylor, *Radio Editor*

**CAST OF AMERICAN ALBUM OF FAMILIAR MUSIC**

**(NBC, Suns., 9:30 to 10 p.m., EST). Left to right, Jean Dickenson, Donald Dame, Margaret Daum and Evelyn MacGregor. (NBC Photo.)**

### American Album of Familiar Music Marks 15th Year

Radio programs come and go, but only a few have become established as enduring favorites with radio audiences, and have consistently maintained their listening appeal. One of these is the American Album of Familiar Music (NBC, Suns., 9:30 to 10:00 p.m., EST), which celebrated its fifteenth anniversary on Oct. 13.

It was first heard by dial-turners on Oct. 11, 1931. Today the program is regular Sunday night listening fare in the homes of North America, and over a coast-to-coast network of Canadian stations as well as the NBC chain. Because of its typical American music flavor, it was selected as one of the programs to be short-waved overseas through the U. S. Armed Forces Radio Service.

The series was devised by Frank Hummert, who has the reputation of being one of radio's top-notch producers. He felt that people liked to listen to, often rehear, music that has become popular through the years, whether it be a classic or a tune by Irving Berlin. Consequently, a typical program will often include an aria from an opera, a Victor Herbert composition and the latest Broadway hit tunes.

A feature that has undoubtedly been greatly instrumental in the series' perennial success is the fact that radio audiences have a hand in the programming. Their requests determine what selections are included in The American Album's repertoire. The chances are that you can't listen two Sundays in succession without hearing one of your favorite pieces of music.

But regardless of careful programming, it is the artists who make it a success. Here Hummert showed good judgment in selecting a group of permanent singers who rate high in talent. Radio listeners have come to know them well, and take a personal interest in their performances. Replacements, naturally, have been made for one reason or another during the series' long tenure on the air; nevertheless, the casts have been maintained at a generally high level of efficiency

The present regulars are Metropolitan Opera tenor Donald Dame, who sings in the extended absence of Frank Munn; coloratura Jean Dickenson; soprano Margaret Daum, and contralto Evelyn MacGregor.

No small factor in shaping the consistently high standard of the series musically is Conductor Gustave Haenschen, now in his 24th year in radio, fifteen of which he has spent with the American Album of Familiar Music.

The combination of top-notch singing talent, orchestral versatility and expert production has made The American Album of Familiar Music one of radio's finest programs, and the canniness of its formula is proven by the program's ever-fresh and pleasing entertainment values.

•

### Composers to Appear on CBS Invitation to Music

Some noted composers of Europe and America conduct their works on CBS's Invitation to Music series (Weds., 11:30 p.m.-12 Midnight EST) during the next three months. Scheduled for the coming quarter are William Walton, Eric Coates, Manuel Rosenthal and Igor Stravinsky, conducting the CBS Symphony Orchestra in performances of their own works. Nicolai Lopatnikoff will play his Second Piano Concerto with Nicolai Berezowsky conducting.

Four works will receive their American premieres on these broadcasts. The Lopatnikoff Concerto is one of them. Manuel Rosenthal, known for his work with the Paris radio, conducts the first American performance of his Jeanne d'Arc as well as that of a Piano Concerto by his fellow countryman, Henri Sauguet, with E. Robert Schmitz as soloist. The John Ireland Piano Concerto, which Moura Lympany plays under Bernard Herrmann's direction, is also to be heard for the first time in this country. William Walton's offering will be his Viola Concerto with William Primrose as soloist. Stravinsky does his Symphony of Psalms with the assistance of a chorus led by Felix Wolfes. Coates conducts his "London" Suite and excerpts from The Three Elizabeths.

The list of soloists for this three-month interval includes the Metropolitan mezzo-soprano Doris Doe and pianist Hilde Somer. Additional soloists will be announced at an early date. Herrmann, CBS Symphonic conductor, will direct many of the performances. Ben Hyams is annotator.

•

### "Met's" Saturday Matinees Again Broadcast by ABC

George A. Sloan, chairman of the board of the Metropolitan Opera Association, has announced that all its Saturday afternoon performances will, for the seventh consecutive season, be broadcast throughout the United States and Canada direct from the stage through the facilities of the American Broadcasting Company, beginning Nov. 16.

It is welcome news to radio audiences that the arrangement that has brought the Metropolitan Opera into the homes of millions throughout the world is to continue to function in the coming season. This huge radio audience has become like a large family, meeting each week to hear the masterworks of operatic music.

There has been ample evidence of the strength and warmth of their reactions. During 1939-40, when it seemed that the Metropolitan must close, an appeal for support went out over the air. To help purchase the opera house and meet other unavoidable deficits, 152,570 members of the radio audience contributed $327,770.88—nearly one-third of the amount needed.

Last year radio listeners were asked to choose six operas to be included in the broadcasts this season. Again more than 150,000 responded; the six operas selected, all to be heard on Saturday afternoons are: Aida, Carmen, La Traviata, Hänsel and Gretel, Der Rosenkavalier, and Boris Godounoff.

Mark Woods, President of ABC, stressed the fact that the Metropolitan broadcasts reach a sophisticated and appreciative audience, as was demonstrated by last year's balloting. "The voting showed," said Mr. Wood, "that radio has played an important role in elevating musical taste. The six operas ultimately selected for this year's broadcasts included works not heretofore considered repertoire ones."

These annual seasons of Metropolitan Opera broadcasts sponsored by one of America's great industrial companies, the Texas Company, have without question become a firm fixture in the hearts of American music-lovers. They have created an understanding and sincere love for opera in communities large and small reached by radio. A great deal is said about international cooperation, yet we often overlook the fact that a better understanding of political, social and economic problems can be reached if the common ground, the arts, are utilized as a medium of communication. American business is playing an increasingly important role as a patron of the arts in this country.

•

### Young Irish Tenor Makes American Debut

It was a momentous transition, indeed, in the life of 25-year-old Christopher Lynch from Rathkeale, County Limerick, Ireland, to the stage of Carnegie Hall, New York, where on Sept. 30 he made his American debut as featured soloist with orchestra on NBC's Voice of Firestone program before an invited audience.

Announced as the protégé of the late John McCormack, and "the tenor most likely to succeed him," young Lynch was placed in the difficult position of measuring up to a standard that would have daunted many a veteran artist.

Personable, with an ingratiating stage presence, his warm light tenor voice was particularly appealing in the Irish ballads made famous by McCormack. He did not fare so well in César Franck's Panis Angelicus, nor in the aria from Puccini's La Boheme, Che Gelida Manina. Undoubtedly his finest singing was at the close of the concert following the NBC broadcast, when with piano accompaniment he was heard in an Irish song, The Bold Fenian Men. Here was an almost perfect balance between voice and instrument.

This broadcast launched a switch in the Voice of Firestone programming. Lynch, having a one-year contract to alternate weekly with Eleanor Steber, Metropolitan Opera soprano. The series is under the able direction of Howard Barlow, who conducted on this occasion and will continue in this capacity.

### *Heads Coast Series*

**JAMES SAMPLE**

**has been appointed Director of the Los Angeles Station KFI's Symphony Orchestra for the 1946-47 season of the "KFI-Hollywood Bowl Young Artists Competition." (Photo by John E. Reed.)**

### Sir Harry Lauder's Birthday Program

Many American listeners started reminiscing who by chance tuned in on station WNEW recently and heard the BBC's half hour program celebrating Sir Harry Lauder's 76th birthday. Having just ended a holiday in Blackpool, Sir Harry was surprised and somewhat indignant to learn that many English people thought he had retired. To the contrary, the past seven years have been particularly strenuous for him. England has seen him rarely, but he has traveled extensively all over Scotland, giving free entertainment to the troops in canteens, on mess decks or wherever a good cause needed help. Hardly a day passes, even now, when he does not set out from "Lauder Ha" at Strathave to sing Roamin' in the Gloamin', I Love A Lassie, The Wedding of Sandy McNab, and other old time favorites.


**WINGS OVER JORDAN**
WORLD'S GREATEST NEGRO CHOIR
Every Sunday Morning, CBS Coast to Coast
Stanford Zucker Agency, 420 Madison Ave., N. Y. 17

BEATRICE **MERY** Soprano
Starred on BEAUTY IN MUSIC series
Fridays, 10:15 P.M., EST over WQXR
340 West 57th St., N.Y.C. 19 CO. 5-7292

**MARCEL FRANK**
COMPOSER — ARRANGER
PIANIST — CONDUCTOR
329 West 84th St., New York 24 TR. 4-7725

**JEAN TENNYSON**
SOPRANO
GREAT MOMENTS IN MUSIC

**SYLVAN LEVIN**
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

**WILLIAM THORNER**
TEACHER OF MANY PROMINENT SINGERS
of Opera—Concert—Recital—Radio
For auditions and further particulars address secy.
152 West 57th St., New York 19, N. Y. COl. 5-8909

JAMES W. **QUILLIAN**
ACCOMPANIST
200 West 55th St., New York 19, N. Y.
Phone: Circle 7-2000

LYDIA **CORTESE**
SOPRANO
Lyric-Coloratura
CONCERT
OPERA - RADIO
Mgt. Whitney Blake
1585 B'w'y, N. Y. City
COlumbus 5-2437

# NEWS AND REVIEWS

## Paul Scherman: Canada's Versatile Radio Conductor

It takes a clever and versatile musician to fool the inhabitants of the nations south of the Rio Grande, when it comes to the performance of their native music. A decided flair is necessary in the interpretation of the usually complicated rhythms and fascinating tempos of the congas, rhumbas, sambas, etc., and this is seldom possessed except by dyed-in-the-wool Latin-Americans.

But Paul Scherman, the young Canadian composer-conductor, has been able to "put it over" while directing the orchestra of the Latin-American Serenade (CBC, Suns., 10:30 to 11:00 p.m.), under the pseudonym Don Miguel over the Dominion network of the Canadian Broadcasting Corporation (a program short-waved to points south). Not alone did he receive a deluge of complimentary fan mail from Latin-Americans; Canadian listeners were equally enthusiastic. At present this half hour is rated as one of CBC's most popular and distinctive programs.

The remarkable point of the broadcasts is that neither Scherman or the members of the orchestra have ever been within hailing distance of the southern climes. On the other hand, Scherman has been closely allied with the development and presentation of Latin-American music in North America for the past six years. The series is scheduled to be piped to the United States on October 20 via the Mutual network.

•

Another program "tops" with Canadian dial-turners is The Northern Electric Hour (CBC, Mons., 8:00 to 8:30 p.m.), also programmed and conducted by Scherman. This, together with Latin-American Serenade, is an example of his versatility. The series is strictly Canadian in its theme and interpretation and every program is high-lighted with a dramatic narration called Forward With Canada, depicting the Dominion's progress through the years. Outstanding Canadian guest artists are featured. At the conclusion of last year's series, The Northern Electric Hour was honored by being awarded the La Fleche Trophy as Canada's outstanding commercial program, based on ballots cast exclusively by radio producers of that country. This was no small achievement for a music series just a little less than one year old on the CBC air-waves.

•

Another program conceived and directed by Scherman, for which he also composes the background music, has been aired on CBC for the past seven years as The Children's Scrap Box. Now renamed The Land of Supposing (CBC, Sats., 12:30 to 1:00 p.m.) it presents original fairy tales written by Mary E. Grannan. It is adored by Canadian youngsters.

•

Paul Scherman was born in Toronto on Sept. 12, 1910. Shortly afterward his family migrated to Europe. One of his first professional jobs was that of a boy soprano soloist in the choir of a London synagogue. Neither of his parents was particularly musical, but realizing their son's love of music, they gave him every opportunity to study. Eventually he became a scholarship pupil of the Royal Academy of Music.

After World War I, Mr. Scherman returned to Canada and resumed his studies in 1920 with Dr. Luigi Von Kunitz, and in the course of events was awarded a scholarship by the Toronto Symphony Orchestra. He has made guest appearances as violin soloist with the Toronto Symphony Orchestra and as conductor with the Toronto "Prom" Concerts.

Since radio's inception in Canada, he has been actively identified with this field. About 1925 he was on the air as violin soloist with a student orchestra over CFCA, one of the first radio stations in the Dominion. Fifteen years ago he became associated with the Canadian Radio Commission, the forerunner of the Canadian Broadcasting Corporation, as soloist and conductor.

**PAUL SCHERMAN,**
**young Canadian composer-conductor.**

**MARY HENDERSON AND HUGH THOMPSON,**

**young Metropolitan Opera soprano and baritone, who are the vocal stars of a new concert series of operatic music, The Scalamandre Hour, which had its premiere broadcast over WOR, Oct. 10 (10:00 to 10:30 p.m., EST.). They are pictured here with Emerson Buckley, conductor of the series.**

## Scientists to Give Philharmonic Talks

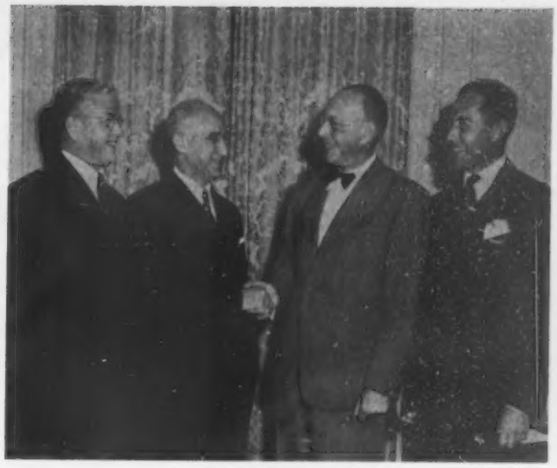
The 17th broadcasting season of the New York Philharmonic-Symphony Orchestra (Artur Rodzinski, Musical Director) was launched over CBS, Oct. 6. The intermission feature is a talk on science.Scheduled for the Oct. 20 broadcast is Dr. E. C. Stakman, of the University of Minnesota, whose address will deal with Fungi. Dr. Michael Heidelberger, of Columbia University, will discourse on Resistance to Infectious Disease on Oct. 27.

•

## Chicago Theatre of the Air Opens 7th Season

The Chicago Theatre of the Air opera and operetta series, starring Marion Claire, soprano, and guest stars, with orchestra under the direction of Henry Weber, began its seventh season with the Mutual network broadcast of Oct. 12. (Sats., 10:00 to 11:00 p.m., EST.). Three operas in English will be given their first production on the program. Thomas L. Thomas, Richard Tucker, Thomas Hayward, Morton Bowe, Douglas Beattie, and Bruce Foote are engaged as guest soloists.

# New Series Launched By Szell Forces



**NEW ORCHESTRA SERIES.**

**Dr. George Szell, new conductor of the Cleveland Orchestra, shakes hands with Edgar Kobak, president of the Mutual Broadcasting System, at a luncheon tendered him by the network at the St. Regis Hotel, New York City, Sept. 30. After arrangements had been completed for Mutual to broadcast a specially created series of Saturday afternoon concerts (6:00 to 7:00 p.m., EST), premiered Oct. 19 from Cleveland. L. to r., Carl Vosburgh, general manager of the Cleveland Orchestra; Mr. Kobak, Dr. Szell, and Robert Swezey, vice-president and general manager of the MBS Network. (Photo by Harold Stein.)**

## Cleveland Orchestra Broadcasts Via Mutual Open

One of the outstanding musical organizations in America, the Cleveland Orchestra, now under the direction of George Szell, will be presented by the Mutual network in a series of full hour concerts to be heard each Saturday afternoon (6:00 to 7:00 p.m., EST.). The first broadcast was Oct. 19.

The Cleveland Orchestra, entering its 29th season, has planned an extensive series of appearances, which will include 20 pairs of symphony concerts constituting the regular season, the summer "Pops," the "Twilights" and the Children's concerts. The orchestra has been enlarged to nearly 100 musicians and strengthened with the addition of outstanding first-desk men. Rudolph Ringwall is associate conductor.

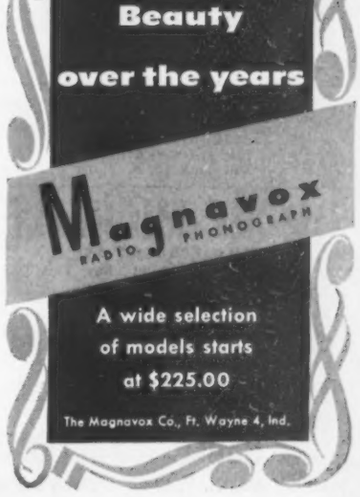
In regard to the types of works to be presented, Szell declared in a special MBS broadcast, in connection with the opening of the Cleveland season, that an effort would be made to strike a fair balance between the standard classics, masterpieces, and important compositions of contemporary composers, including many living Americans.

Dr. Szell expressed his gratification at the opportunity to present the performances of the orchestra to nationwide audiences in the new series over Mutual.

## RADIO NOTEBOOK

The PHILADELPHIA ORCHESTRA returned to the air-waves via CBS on Oct. 5 for regular season of B/Cs. EUGENE ORMANDY conducted opening program. . . . FISK JUBILEE SINGERS celebrated their 75th anniversary of the founding of the group in special B/C via CBS, Oct. 6. . . . PHIL SPITALNY'S HOUR OF CHARM made debut for new sponsor via CBS, Oct. 6 from Atlanta, Ga. Especially effective was EVELYN'S violin solo of Night and Day. . . . Young American artist, JEAN CARLTON, lyric soprano, selected by Maestro ALFREDO ANTONINI as feminine vocalist on STRADIVARI ORCHESTRA series, which returned to air via CBS, Oct. 6. . . . MUSIC YOU KNOW, a new orchestral series, conducted by Antonini, Oct. 6.

As a service to opera devotees unable to attend the 24th annual season of the SAN FRANCISCO OPERA CO., KLAC, Los Angeles, B/Ced 10 entire operas direct from the San Francisco Opera House. . . . SATURDAY NIGHT SERENADE celebrated its 10th anniversary on CBS, Oct. 12. Program enjoys unique distinction of 520 consecutive performances on the air. . . . During October, Swedish music from 1700 to present day is presented by WQXR each Tuesday and Thursday at 7:30 p.m. Program is titled RECORD RARITIES. Remy Farkas owns the unique collection of foreign recordings heard during series, all those B/C to be aired for the first time in this country. . . . Five new songs inspired by the career of Anna Zenger, America's first woman newspaper publisher, with words and music by KENT COOPER, Gen'l. Mgr., of the Associated Press, have first performance anywhere on NBC's CITIES SERVICE HIGHWAYS IN MELODY B/C, Oct. 18, under direction of PAUL LAVELLE.

# THE DANCE

By ROSALYN KROKOVER,
*Dance Editor, Musical Courier*

"Have you a pair of eyes, Mr. Weller?" asked the learned Sergeant Buzfuz. "Yes, I have a pair of eyes," replied Sam, "and that's just it. If they wos a pair o' patent double million magnifyin' gas microscopes of hextra power, p'raps I might be able to see through a flight o' stairs and a deal door; but bein' only eyes, you see, my wision's limited."

Dickens stated the case precisely; substitute a theatre and nearly a mile. On 39th St., at the Metropolitan Opera House, the Original Ballet Russe held forth as of Sept. 29. On 53rd St., at the Broadway Theatre, the Ballet Theatre took over on Sept. 30. Our "wision" is limited too. Since science has not conquered the problem of space-time relationship, and since premieres occurred at about the same time on the same night, there was little to do but shrug shoulders and flip a coin—not a scientific solution, but an adequate one, under the circumstances.

**Return of Original Ballet Russe**

At least, there was no trouble attending Hurok's presentation of De Basil's Original Ballet Russe, which programmed Swan Lake, Paganini, a Pas de Deux from the Nutcracker, and Graduation Ball. The results were not always satisfactory. Aside from the usual opening night glamor and hitches, the corps de ballet had gotten off the boat from South America about 36 hours previously, and could not be called fresh. Hightower and Eglevsky, who took the leads, proved capable, of course. Miss Hightower does not make a *tour de force* of her part, but rather conceives it almost as a character role. Technically she is flawless, and her very lack of ostentation makes for more artistry than is generally encountered. Neither she nor Eglevsky was helped by the ragged ensemble nor Mois Zlatin's slow-paced conducting.

Paganini has not been seen here for about six years, and still impresses as a generally gripping study hampered by a touch of sentimentality in the last scene. The three scenes deal with romanticized aspects of the violinist (who, in real life, was a penny-pinching showman), and consist of Paganini on the concert platform, Paganini among the people, and Paganini in his solitude. Choreographed by Fokine, it makes liberal use of confused crowd scenes, shifting masses and suggestions of horror and fantasy, complete with spectres in Paganini masks, Satan himself, and a good angel.

The lead was taken by Vladimir Dokoudovsky, who brought the proper intensity to the role. His is more a character than a dancing part, and he was successful in his suggestion of the violinist, even as far as the physical allusion went. The lovely duet in the second act was excellently danced by Genevieve Moulin and Oleg Tupine, Moussia Larkina was seen to good advantage as Guile and Nina Stragonova did all that could be done as the Divine Genius. Dorati conducted with force, and Sidney Foster, guest soloist in the Rachmaninoff Rhapsody on a Theme by Paganini, played as a virtuoso should. Altogether this was a fine performance.

Both the Pas de deux and Graduation Ball are familiar to New York audiences. Markova and Dolin danced the former; she with her usual perfection, he with an occasional faltering. Graduation Ball was seen in its original form, with Stroganova capturing the humor of the junior girl but with the others not matching the protagonists of previous performances. William McDermott conducted, fast and inflexibly.

**Ballet Theatre Opening**

The following night saw the Ballet Theatre opening, in a sure-fire program consisting of Interplay, Pillar of Fire, the Black Swan, Pas de deux, and Fancy Free. A strong program, strongly danced, with emphasis on the modern side of the repertoire.

Interplay holds up well. The score is one of the finest that Gould has written, and the brash, tongue-in-cheek choreography of Robbins remains intriguing. Kriza, Rall, Alonso, and Bently were familiar figures in the cast. Melissa Hayden danced Janet Reed's part with complete freedom and sure line, and Paula Lloyd and Fernand Nault, newcomers to the parts, fitted well into the general pattern. Ben Steinberg conducted with spirit.

Pillar of Fire still is the most gripping ballet, perhaps, of this generation. Tudor has never surpassed the intense, yearning, brooding quality of this conception; if ever there was a complete synthesis of mood, movement and music, this is it. Tudor himself was back to dance the part of the lover, and Norma Vance, who made her first appearance here as the Younger Sister, turned in as good a performance as anyone who has taken the part. Hugh Laing, after a season's absence, also was back, and was as reliable as ever. But it was to Nora Kaye, and rightly, that chief honors fell. By now she has completely identified herself with the part of Hagar—so much so that the role would be almost unthinkable danced by another person. Lucia Chase continues to handle her role competently and conductor Daniel Saidenberg, who replaced Max Goberman on very short notice, made the orchestra sound.

After a four-year interval in the navy, Igor Youskevitch was seen for the first time in the Black Swan pas de deux with Alicia Alonso. Five minutes were enough to re-establish him as one of the two best classic dancers before the public. His technique has not suffered; his line, though masculine, is as graceful as ever, and the absence does not seem to have affected his surety. He and Alonso make a striking couple; the biggest hand of the evening followed their duet. Fancy Free, which closed the evening, presented one newcomer to the cast, Paula Lloyd, who did very well in Janet Reed's part. The others—Kidd, Rall, Kriza, Bentley and Eckl, were familiar faces.

**PILLAR OF FIRE REVIVED**
**by the Ballet Theatre. Nora Kaye and Hugh Laing in the work by Antony Tudor.**

**Camille in First Showing**

First of the premieres was the Ballet Russe's Camille, on Oct. 1, with choreography by John Taras, music by Schubert arranged by Rieti, and danced by Markova, Dolin, and a large supporting cast.

Based on Dumas' famous story that Verdi used in Traviata, it is told in a series of flashbacks. Not much can be said in praise of this choreographic version, despite the attempts of Markova. Confused, rather adolescent, highly sentimental, it is hampered by music that does not fit and action that lags; by choreography that is tentative and disjointed. Nothing really happened, and some fine sets and costumes by Cecil Beaton were wasted.

**Cain and Abel**

Oct. 2 saw trouble for balletomanes. Cain and Abel was premiered at the "Met," Les Patineurs at the Broadway Theatre. The coin was flipped, and much to his surprise the managing editor of this magazine found himself attending the former. Cain and Abel is a ballet in one act by Lichine, uses music from Wagner's Nibelung Ring, and, of course, is based on the Biblical theme. "An earnest pantomime," our colleague reports. "The story opens with Eve (called here The Mother), portrayed with power and animation by Anna Miltonova, in throes of somewhat euphemistic childbirth, whereupon Cain (Kenneth MacKenzie, a stalwart, uninhibited performer) and Abel (Oleg Tupine, the sensitive type) come to life as intertwined twins (symbolism?). Later they are attracted to two young women portraying Good (April Olrick) and Evil (Carlota Parera); one is blond and the other dark (more symbolism). Evil arouses Cain's jealousy of his brother and he puts a white robe over Abel's shoulders while the latter is in one of his poetic trances, leads him up to the summit and pushes him off." There is a final scene between Cain and The Mother, closing with him dragging himself into the wings and she lying on the stage in a swoon.

In spite of the new ballet, Pas de Quatre, danced by Markova, Stroganova, Hightower and Morosova, was the most enthusiastically received work of the evening. William McDermott conducted the premiere, and Mois Zlatin the period piece. Sylphides and Aurora's Wedding shared the bill.

**Les Patineurs**

At the same time Les Patineurs, obviously a more agreeable spectacle, was being introduced to New York by Ballet Theatre. Very popular in England, it was composed by Frederick Ashton in 1937 for Sadler's Wells, with music by Meyerbeer, arranged by Constant Lambert with costumes and *décor* by Cecil Beaton. Plotless, it is a charming divertissement, and the only connecting thread is the fact that all dancers are supposed to be on skates. This admits the maximum of gliding motions, relieved by some expected touches of humor. You know—skaters fall down, teeter precariously, and the like. A trifle too long, it nevertheless has no dull moments, and the patterns are arranged with sensitivity.

There is plenty of opportunity for display. One duet, with Kaye and Laing, is lovely. Kriza has a complicated solo; Cynthia Risely, Barabara Fallis, Diana Adams and Anna Cheselka do some exceptionally delightful work, and an ensemble of eight plays an important part in the proceedings, weaving in and out of the action or becoming the center of attraction.

On the same program Alonso and Youskevitch danced the Nutcracker Pas de deux with an elegance, grace and dignity that is rarely encountered. It was the classic ballet at its best.

Since we go to press before even the first week of the hectic ballet season ends, much comment must be reserved for the next issue.

(*Continued on page* 18)


**IVA KITCHELL**
THE DANCE HUMORIST
Mgt.: Harold R. Peat, Inc. 2 W. 45th St., New York 19

**MIRIAM WINSLOW**
CONCERT DANCER
Suite 703, 119 West 57th Street, New York 19, N. Y.

**SIMONE MICHELLE**
SOLO DANCE RECITALS
Suite 701, 119 West 57th St., New York City

**IGOR SCHWEZOFF**
CHOREOGRAPHER
Suite 701, 119 W. 57th St., N. Y. C. 19

**NCAC Dance Attractions**
711 Fifth Ave., N. Y. C. 22 PLaza 3-0820

**EDMOND KOWALEWSKI**
MANAGEMENT
15 East 59th St., N. Y. C. 22 PL 3-1566

**PILAR & ROZZINO**
*Flamenco Dancers*
BOOKED THROUGH SPRING 1947
Some dates available Dec. 1946

**La Meri and COMPANY**
*Available for Concert*
ETHNOLOGIC DANCE CENTER
110 East 59th St., New York 22
Study the dances of India Spain The Orient Latin America

**ORIGINAL BALLETS**
by FLORENCE WICKHAM
Complete with story and music for professional and student productions.
Suite 701, 119 West 57th St., N. Y. C. 19

**FEDERICO REY and MARIA TERESA ACUNA**
and ENSEMBLE
NOW BOOKING
Personal Mgt. Dale Wasserman CIrcle 6-7654 64 West 56th St., N. Y. C.

**DAVID LIBIDINS**
*Bookings — Promotion — Management*
113 W. 57th Street • New York 19, N. Y.

# Chicago Opera Company

## 35th SEASON
## SEPT. 30 – NOV. 9

**ABNER J. STILWELL** — *President*
**FAUSTO CLEVA** — *General Artistic Director*
**AUSTIN WILDER** — *Director Public Relations*

*Presenting*

Mon. Sept. 30—Aida
Wed. Oct. 2—La Boheme
Fri. Oct. 4—Emperor Jones & Amelia Goes To The Ball
Sat. Mat. Oct. 5—Tristan & Isolde
Sat. Eve. Oct. 5—Rigoletto
Mon. Oct. 7—La Boheme
Wed. Oct. 9—Lucia di Lammermoor
Fri. Oct. 11—Aida
Sat. Mat. Oct. 12—Rigoletto
Sat. Eve. Oct. 12—Madame Butterfly
Mon. Oct. 14—Emperor Jones & Amelia Goes To The Ball
Wed. Oct. 16—Tristan & Isolde
Fri. Oct. 18—La Tosca
Sat. Mat. Oct. 19—La Boheme
Sat. Eve. Oct. 19—Carmen
Mon. Oct. 21—Madame Butterfly
Wed. Oct. 23—La Gioconda
Fri. Oct. 25—Lucia di Lammermoor
Sat. Mat. Oct. 26—Samson & Delilah
Sat. Eve. Oct. 26—La Tosca
Mon. Oct. 28—Lohengrin
Wed. Oct. 30—Mignon

Fri. Nov. 1—La Traviata
Sat. Mat. Nov. 2—Madame Butterfly
Sat. Eve. Nov. 2—La Gioconda
Mon. Nov. 4—Carmen
Wed. Nov. 6—Lohengrin
Fri. Nov. 8—Samson & Delilah
Sat. Mat. Nov. 9—La Traviata
Sat. Eve. Nov. 9—Mignon

A date to remember....
OCTOBER 31, 1946
When
ELSA MAXWELL
PRESENTS
Chicago's Biggest Party
THE CHICAGO OPERA BALL
in the
CIVIC OPERA HOUSE
20 N. Wacker Drive
Phone Randolph 9229 for reservations

# THE CHOIR CORNER

By LEON CARSON

## SAGE ADVICE

The essence of many things changes little as the years roll by. Laws laid down a century or two ago still seem to have something of the same cause and effect today, not only in the secular world but within the sphere of sacred music.

Recently, in search of a certain book from our library shelves, we came across a little odd-shaped, leather-bound volume entitled The American Harmony, containing in a concise manner The Rules of Singing—1793. On the fly-leaf in a flourishing hand is the inscription, "Henry Dwyer, bought March 13, 1798."

From a mass of semibreves, crotchets, quavers, semiquavers and demi-semiquavers, we quote:

"In tuning the voice, let it be smooth as possible; neither forcing through the nose, nor blowing it through the teeth, with the mouth shut.

"A genteel pronounciation is one of the greatest ornaments in music.

"Let the bass be sung bold and majestic, the tenor firm and manly, the counter clear and lofty, and the treble soft and delicate. High notes should be sung soft, but not faint; low tones full, but not harsh.

"Notes should not be struck abruptly, like the report of a smith's hammer; but should be begun and ended soft, swelling gently as the air of the tune requires.

"A chain of slurred notes should be sung with the lips open, warbling them softly in the throat, and at one breath." And so on.

Twentieth century choirmasters and vocal teachers—take notice!

•

## THE PLACE OF THE WOMAN MUSICIAN IN CHURCH MUSIC

**By MILDRED HOLMER, M.S.M.**

***Organist and Choir Director, St. Luke's Evangelical Church, New York City***

Women have had less opportunity to express themselves in the professional field of the church organist and choral director than in most other fields in which they have proven their capabilities. In Europe, with the exception of the women connected with ecclesiastical orders, there are comparatively few occupying church positions.

In this country, while it is true that we have a larger percentage of women in church music, those positions, in the main, are relatively unsatisfactory from the standpoint of compensation.

Traditionally, women's place in church music was first prominently asserted by a young Roman lady of noble birth, who, being educated in the Christian faith, vowed to lead a celibate life and to devote herself to the service of religion. She has long been regarded as the tutelary saint of music and musicians. There is an old story that an angel by whom she was visited was attracted to earth by the charms of her singing.

There have been many famous paintings of St. Cecilia—one by Carlo Dolce, in the Dresden Gallery, depicting her playing the organ; another by Domenichino, in the Louvre at Paris, showing her playing the cello. It is on record, and by St. Augustine's own confession, that he was converted to Christianity solely by the divine power of music; and it is thought, considering the close relation in which St. Cecilia stood to the art of music, that her conversion was analogous to that of Augustine.

In 1502 a musical society was established in Louvain, and it was decided by the magistrate that it should be put under the auspices of St. Cecilia.

For a very long time the custom of celebrating upon St. Cecilia's festival (Nov. 22) the praise of music by musical performances existed in various countries, and many associations were formed for the purpose. To this day her influence is still manifested in the church through the societies and festivals named in her honor.

•

A few women organists have turned to the concert field as a creative outlet, perhaps, because of the lack of opportunities in church music. Among the better known women concert organists of our time are Nadia Boulanger, Claire Coci, Charlotte Lockwood, and many others.

As an indication of the progress women have made in sacred music, there are at least two schools in this country where they are accepted on a parity with men. From these schools have been graduated many of our women church organists and choral directors. These women have demonstrated, in many instances, their proficiency and ability in this field. In proof of this, we find women organists in some of the more important churches in this country, although, as a rule, the major positions are held by men.

The two schools referred to are the School of Sacred Music at Union Theological Seminary, New York City, and Westminster Choir College, Princeton, N. J. The objectives of the two schools are that the latter favors the inclusion of a conductor and organist, in the musical "ministry" of the modern church, whereas the former gives the responsibility to the organist alone.

There is little question that the place held by women in liturgical music has become increasingly important and will continue to do so. And why not?

•


**Edouard NIES-BERGER**

Official Organist—Philharmonic Symphony Society of New York. Conductor.

Limited number of students accepted -- Circle 7-6015

**APOLLO BOYS' CHOIR**

COLEMAN COOPER, Director

Address inquiries to: Apollo Choir School 6957 Lakeshore Drive, Dallas, Texas

**JOHN HARMS**

Conductor, The John Harms Chorus — Organist, West End Presbyterian Church

ORATORIO COACH

Teacher of Sightsinging and Keyboard Harmony

36 West 73rd St., New York 23, N. Y. — ENdicott 2-4968

**Plymouth Choir for Choral Training**

*General Church and Oratorio Repertoire*
*Practical Sight-Reading*

**Plymouth Church of the Pilgrims**

Henry Pfohl, Director of Music

Orange & Hicks Sts., Brooklyn Heights, Brooklyn 2, N. Y. . . . MAin 4-4743

*First stop in Brooklyn on all subways*

**VERNON DE TAR, F.A.G.O., organist and choirmaster, Church of the Ascension, New York, announces two special services of music for 1946 on Sunday evenings at 8 o'clock—Nov. 3, The Creation by Haydn, and Dec. 1, Requiem by Mozart. (Photo, Blackstone Studios.)**

## Choir Notes

Barrett L. Spach, organist and choir director of the Fourth Presbyterian Church, Chicago, has been appointed conductor of Northwestern University A Cappella choir for one year, serving in the absence of George Howerton, now on leave from this post.

•

A "Famous Organists' Series" presenting four recitals by as many eminent virtuosi will be given in the Irvine Auditorium of the University of Pennsylvania during December and January. The artists participating will be the internationally famous French organist, Marcel Dupré; E. Power Biggs in an all-Bach program; and Clarence Waters and Virgil Fox, two prominent American organists, in other lists.

•

The Veterans Administration has obtained arrangements of favorite old hymns for bands and orchestras in all hospitals and homes. The arrangements were secured from the Army's Office of the Chief of Chaplains. The hymns are so arranged that they can be played by nearly any combination of instruments, ranging from piano, saxophone and violin to full bands or orchestras.

•

Ernest Mitchell played his first fall organ recital at Grace Church, New York, on October 4. The full choir of men and boys under Mr. Mitchell's direction, resumed the season routine on Sept. 22.

•

Ralph A. Harris, for 23 years organist and choirmaster at St. Luke's Episcopal Church, Brooklyn, and national secretary of the A.G.O., has resigned his present church post to accept a similar position at Grace Episcopal Church, Providence, R. I., and to assume the directorship of music at St. Dunstan's School for choristers.

•

Henry Pfohl, director of music at Plymouth Church of the Pilgrims, Brooklyn, N. Y., announces that the choir is currently preparing the Christmas portion of Handel's Messiah for Dec. 8 and a program of carols for the Candlelight Service, Dec. 15. There are still a few openings for young singers who may desire to audition for choir membership during the coming season. The scheduled Carol Service has been a feature of the church activities since the present choir organization began in 1932.

## CHRISTMAS MUSIC

**Reviewed by Leon Carson**

### SATB

SHEPHERDS, WAKE FROM YOUR DREAMS, by Ralph E. Marryott. Oliver Ditson Co., Phila. 15c.

A joyful Christmas carol for mixed voices, a cappella, with unusual text by Lois Snelling. Easy vocal tessitura throughout for all parts; suitable for large or small choir.

A CHRISTMAS LULLABY, by Felix Borowski. J. Fischer & Bro., New York. 15c.

This is an interesting and well integrated composition for mixed voices set to anonymous text—to be sung a cappella. In quiet tone throughout, well marked for expressive shading of music and textual moods.

HARK, THE GLAD SOUND, by Paul Callaway. The H. W. Gray Co., N. Y. (Agents for Novello & Co., London). 16c.

A spirited carol-anthem in E-flat for Advent or Christmas. Text by Philip Doddridge. To be sung a cappella. Fast-moving tempo throughout, with splendid climactic effect at termination. Generally high vocal tessitura for soprano section. 8 pages in length.

SILENT NIGHT, by Franz Gruber, arr. by Leopold Syre. Oliver Ditson Co., Phila. 16c.

A fine harmonic arrangement of the old air and familiar words, for 4-part mixed voices. Phrasings and shadings well marked throughout. Air is carried alternately by soprano and bass section, with occasional obbligato singing by other parts.

THREE SHIPS OF CHRISTMAS, by Ralph L. Baldwin. M. Witmark & Sons, N. Y. 16c.

A tuneful but dignified Christmas anthem for 4-part mixed chorus, making use of solo or semi-chorus with humming choral accompaniment; quaint text from an ancient carol. Sung a cappella. Broad climactic phrase at end—On Christmas day in the morning; 8 pages long.

CANDLELIGHT, by James H. Rogers. G. Schirmer, Inc., N. Y. 16c.

An unusual anthem for Christmas Eve, arr. by Carl Deis and set to the unique text of Gordon Hamilton. Rapid tempo; 6 pages in length.

A CAROL FOR EVERYMAN, by Carl Parrish. M. Witmark & Sons, N. Y. 16c.

A stirring and fast-moving carol-anthem for 4-part mixed voices, sung a cappella. Words from a 16th century English Carol Book. Soprano tessitura rather trying in some parts. A well harmonized, cheerful composition, with a strong Yuletide feeling. 8 pages long. Arr. also for SSA.

MARY'S BABY, by Carl Parrish. M. Witmark & Sons, N. Y. 20c.

A splendid Christmas anthem for 4-part mixed voices, with delightful musical theme and treatment, set to equally attractive poem by Shaemas O'Sheel. Short solo parts with humming accompaniment; 11 pages long.

IN EXCELSIS GLORIA, by F. Flaxington Harker, arr. by Carl Deis. G. Schirmer, Inc., N. Y. 16c.

A well integrated, spirited anthem, suitable for Christmas use, for 4-part chorus of mixed voices, with organ or piano accompaniment, all in true Flaxington Harker style. With conventional musical treatment and generally normal tessitura for all parts. A rousing climax at termination; 6 pages long.

AS THE SHEPHERDS WERE WATCHING, by Ralph E. Marryott. The H. W. Gray Co., Inc., (Agents for Novello & Co., London). 16c.

A rather outstanding Christmas carol for mixed voices with children's choir, ad lib.—freely arranged from an English carol. To be sung a cappella. Prominent solo part or for optional children's choir, with humming accompaniment; 6 pages long. Easy vocal tessitura.

A SCOTCH LULLABY, arr. by Charlotte Garden. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 16c.

A quaint arrangement of an old Scotch air, a Christmas carol for Mixed Voices, with children's voices ad lib. Text by John J. Moment, D.D. Starts with softly humming line of sopranos, followed by medium voice solo or children's voices. A musicianly bit of writing with splendid choral effects if handled by well coordinated choir; 8 pages long. To be sung a cappella.

BOHEMIAN CAROL, arr. by Norman Coke-Jephcott. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., Inc., London). 15c.

*(Continued on page 27)*


**FOR SALE**

**THE LATE FRANZ KALTENBORN'S**

**extensive library of Orchestral Music. Complete Symphonies, Symphonic Poems, Overtures, Ballet Music, Waltzes, Marches, Operatic Selections and miscellaneous numbers for full and small orchestra.**

Write "J.J.B." care of Musical Courier, 119 West 57th Street, New York 19, N. Y.

# THE GREATEST MUSIC of the AGES...

Stirring background for one of the great romantic dramas of our time!

HIS MISTRESS
WAS MUSIC...
HER MASTER
WAS LOVE...

FRANK BORZAGE'S
*PRODUCTION OF*

## I'VE ALWAYS LOVED YOU

*A Distinguished Musical Love Story in Romantic*
TECHNICOLOR

PHILIP DORN • CATHERINE McLEOD
WILLIAM CARTER
MME. MARIA OUSPENSKAYA
FELIX BRESSART • FRITZ FELD • ELIZABETH PATTERSON
VANESSA BROWN • LEWIS HOWARD
Directed by FRANK BORZAGE

### IMMORTAL MELODIES TO THRILL YOU

2nd PIANO CONCERTO and PRELUDE in C# MINOR . . . Sergei Rachmaninoff

APPASSIONATA SONATA 23 Ludwig von Beethoven

MAGIC FLUTE and SONATA #1 Wolfgang Amadeus Mozart

LIEBESTODT . . . . . Richard Wagner

G MINOR BALLADE . PRELUDE in C MAJOR
NOCTURNE . . . . . PRELUDE #1 OPUS 28 Frederic Chopin

RONDO CAPRICCIOSO . . . Felix Mendelssohn

TOCCATA and FUGUE . . . . . Johann Bach

MOMENT MUSICALE . . . . . Franz Schubert

LULLABY . . . . . Johannes Brahms

*Thrillingly played by*
ARTUR
RUBINSTEIN
The World's Greatest Pianist

Screen Play by BORDEN CHASE
Adapted from his American Magazine Story "Concerto"

***A REPUBLIC PICTURE***

COMING SOON TO YOUR LOCAL THEATRE

# WHAT AMERICA'S SCHOOLS CAN DO FOR FOLK OPERA

**THE OPERA WORKSHOP OF THE NORTH TEXAS STATE COLLEGE**
**presents the world premiere of The Stranger of Manzano, a native opera by Julia Smith with text by John Rogers. L. to r., Wilfred C. Bain, Director; Bob McDonald, tenor, as Estaban; and Mary McCormic, Producer.**

Down in the Southwest, where centuries ago the *conquistadores* vainly sought fabled cities of gold, a young American composer found her Eldorado. Julia Smith, who planned and wrote the score for The Stranger of Manzano, discovered inspirational material in the wealth of folklore and folksongs of New Mexico and the kindred dance-tunes of the Rio Grande country.

One hundred miles southeast of Santa Fe, where the Manzano mountains rim the salt plains of New Mexico, huddles an ancient village. Here, each season, the inhabitants commemorate with pageant, dance and song the legend of a never-forgotten romance. This tale of bewitchment, of the search for King Solomon's treasure, somehow transported to the New World, and the eternal verities of triumphant young love, forms the fascinating basis of the new opera.

Collaborating across 1700 miles of transcontinental distance with John William Rogers, Texas-born playwright, and Book Editor of the Chicago Sun, Miss Smith completed the work, which was premiered in May at Dallas, Texas, receiving further presentation in Denton and various centers of the Lone Star State.

The Stranger of Manzano is described as a chamber opera in a prologue and three scenes. Running through the score is a flavor of folk-themes, while the vocal and orchestral design is handled with a modern touch. The Rogers text is a singable blend of the poetic and terse, almost colloquial English fitted to the mood-pictures of the score.

A notable feature of the premiere of this native opera was the remarkable and resourceful staging by the Opera Workshop of North Texas State College. The entire production was under the auspices of the school—casting, sets, ballet, orchestra, costumes and direction. Special tributes are due this fine institution, not only for a contribution to Americana and American artistry, but for the effectiveness of the presentment.

The Music Department of North Texas State College started, as a former President once said, "with a teacher of music and reading and one tinkling piano." Now it is a magnificently equipped, large plant, completely modernized and even having its own broadcasting studios.

The excellent facilities and splendid cooperation between the departments of the college, in this production of a new native opera, were evidence of the high standards which are maintained today by many American educational institutions.

•

Combined with the American opera premiere was the first Texas performance of Paul Hindemith's score There and Back, which the composer describes as a "Sketch with Music." The text is by Marcellus Schiffer, with an English version by Madeline Reed. The novelty of this work lies in the action, which runs like a moving-picture reel through the occurrences of a few minutes of home life up to the tragic climax; then turns backward as in a movie projector and passes through the happenings in reverse to the original beginning of the scene. Tricky technical details were handled with a skill which brought added plaudits for the work of the opera class.

The cast for the Stranger of Manzano included Anne Weeks, Betty Gassoway, alternating as Felita; Patsy McConnell and Helen Cole as Sandia, Bill Reynolds as The Stranger; Bob McDonald singing Estaban; Bill Cook, the Landlord; Meri Cornelius, the Narrator.

For the Hindemith the roster listed Helene, Helen Hunter; Robert, E. C. Richards; The Doctor, Bill Cook; Attendant, Charles Campbell; Wise Man, Don Wood.

Dr. Donnie Cotteral and the Modern Dance Club collaborated in the choreography. Special dances, based on old folk-tunes and legends were El Jarabe, a courtship dance; La Botella, a Wine Dance; The Virgin and the Beasts, an ancient drama requiring solo dancers and an ensemble.

The North Texas State Choir, a forty-voiced a capella group formed the nucleus for much of the vocal accomplishment. This choir in a few years has sung more than 425 concerts in five states and over the radio.

Among the activities of North Texas State College is an annual Composers' Festival, now in its sixth season. M. C.

## THE DANCE

(*Continued from page* 14)

### Rey and Acuna Open Students' Dance Recital Series

A program of Spanish classics was presented by Federico Rey, Maria Teresa Acuna, dancers; Carlos Montoya, guitarist, and Pablo Miquel, pianist, at the Central High School of Needle Trades on Sept. 28. Repeating many of the numbers seen at the Barbizon a few months ago, and introducing some new ones, Mr. Rey and Miss Acuna won their large audience over completely.

### Dance News

Igor Schwezoff, the Russian-born ballet choreographer, has taken on a new assignment at the City Center Opera Co. He is coaching the opera chorus in phonetic Russian for the production of Tchaikovsky's opera, Eugene Onegin. He has also devised all new choreography for the opera. . . . The Foxhole Ballet is now a group of seven, headed by Grant Mouradoff. The new members are George Tomal and Richard Thomas. Two new ballets have been added to the repertoire—Todd Bolander's Moon Maidens and Ray Harrison's Americana. The company opened its second American tour of over 50 engagements on Sept. 24 at Toronto. . . . A "one-world" theme was the keynote of La Meri's program at the New Jersey State Federation of Women's Clubs Convention at Princeton, Oct. 2.

The sixth American tour of the Jooss Ballet is scheduled to open in Quebec on Oct. 11, with a week's engagement in Montreal and one in Toronto. The company will also be seen in Chicago, Indiana, Ohio, Pennsylvania and New England before the New York City Center three week season, which opens on Dec. 3. Since the company has already been booked for return engagements in Europe beginning in April, 1947, Charles L. Wagner, the company's American manager, has been unable to fill many requests for dates.

### Toska Tolces at Hunter College

Toska Tolces, pianist, gave a recital in the Bellas Artes, Mexico City, on Sept. 1. She also gave a program at the studio of Rubio Mallin in Merida, Yucatan. Currently, Miss Tolces is giving A Survey of the Literature of the Keyboard from Bach to Debussy at Hunter College, New York.

### Blitzstein Work for Prague

Marc Blitzstein, composer, whose Freedom Morning was performed in Prague in September, has been informed that his Cradle Will Rock is in process of translation and preparation for an early spring performance in that city. Blitzstein's Airborne Symphony is listed for performance by Leonard Bernstein at the City Centre on Oct. 28.

**HARRY KAUFMAN**
***PIANIST***
**FACULTY MEMBER CURTIS INSTITUTE OF MUSIC**
**1924-1941**

"Highly perfected technique . . . thoroughly romantic approach, so rare at present . . . striking abilities as a colorist . . . control of tone, wealth of sensitive nuances, richness of imagination.

"Not often is a pianist so absolutely equipped to do full justice to the Frank opus presented (Prelude, Aria and Finale). The sensuous, singing tone, always at Mr. Kaufman's command, with its subtle gradations and its wide dynamic range, found ideal outlet in this contribution, which received a reading remarkable for insight and poetry."

N. Y. Times, Dec. 29, 1945

***NOW TEACHING IN NEW YORK***

**Address Suite 701, 119 West 57th St., New York 19, N. Y.**

**MR. and MRS. HENRY HOLDEN HUSS**
**PIANO and VOICE SPECIALISTS**
Steinway Hall, New York.
Foundation to joyful achievement
Special Normal Classes
Interviews by appointment only
Tel. Mott Haven 9-0363

**PATRICIA ZAY**
LYRIC-COLORATURA SOPRANO
853 Seventh Ave., N. Y. 19, N. Y. CI. 7-1668

**Grete WITTELS**
DRAMATIC COACH FOR SINGERS
Creative, individual approach to Stage expression
404 E. 55th St., New York 22, N. Y. PLaza 9-6835

**DOROTHY MINTY**
VIOLINIST
*Management:* RAY HALMANS
119 West 57th St., New York 19, N. Y.

**CHARLOTTE MARTIN**
CONCERT PIANIST
Booking 1946-1947
Per. Rep. Dorothy Dalrymple, 161 W. 57th St., N. Y. 19

**MILLI ADOLI**
SOPRANO
200 West 57th St., N. Y. C. COlumbus 5-3632

**GRACE LA MAR**
VOCAL TEACHER and COACH
Member NYSTA
1425 Broadway, N. Y. C. PE. 6-2634

**FREEDA CLUFF**
SOPRANO
Available for RADIO and CONCERT
Suite 701, 119 W. 57th St., New York 19, N. Y.

**GERALDINE SMITH**
*Soprano*
OPERA — CONCERT — RADIO — ORATORIO
NOW BOOKING 1946-47
Per. Rep.: Marian Arthur
235 West 75th Street, New York

**BENIAMINO GIGLI**
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C. Circle 6-4952
Send for circular

*Announcing the 1947*
**NATIONAL PIANO AUDITIONS**
*For information write* National Guild of Piano Teachers, Box 1113, Austin 6, Texas

**ROSALIE MILLER**
*Teacher of Voice and Speech*
Exclusive Teacher of REGINA RESNIK, Dramatic Soprano
METROPOLITAN OPERA ASSOCIATION
200 West 57th St., N.Y.C. 19 CIrcle 6-9475

**ARPAD SANDOR**
COACH
*Program Building for Recitals*
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
*Established 20 years*
230 West 87th St., N. Y. C. 19 CIrcle 6-1526

FRIEDA **HEMPEL**
VOICE BUILDING — INTERPRETATION
OPERA. CONCERT. RADIO
271 Central Park West, New York 24, N. Y.
SChuyler 4-4383

**ALDEN EDKINS**
BASS-BARITONE
410 East 57th St., N.Y.C. Wickersham 2-8694

**RALPH LEOPOLD**
PIANIST
Studio: 30 West 69th St., N. Y. C.

**EDWARD MATTHEWS**
AMERICAN BARITONE
Personal Representative: MARY L. SHANE
9 Rockefeller Plaza, New York 20 CO. 5-1332

**CHARLES HAUBIEL**
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

**GEORGE REEVES**
PIANIST — ACCOMPANIST — COACH
with Maggie Teyte and Jennie Tourel Season 1946-7
299 Riverside Drive, New York 25, N. Y.
ACademy 2-2432

**FREDERIC VOLONINIS**
VIOLINIST
Minneapolis Symphony Orchestra
Minneapolis, Minn.

**Peabody Conservatory**
Baltimore 2, Maryland
REGINALD STEWART, Director
Circulars mailed. Established 78 years ago.

**Roosevelt College**
SCHOOL OF MUSIC
218 South Wabash Ave., Chicago 4, Illinois
Phone HARrison 7976

**Manhattan School of Music**
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

**Bob Jones College**
Cleveland, Tennessee

**College of Music OF CINCINNATI**
1228 Central Parkway Cincinnati, Ohio

Nicolai **MALKO**
CONDUCTOR
Personal Representative: Paul Bechert
525 East 89th St., New York 28, N. Y.

# NEW YORK CONCERTS

(*Continued from page 6*)

his lack of strength. His best offerings were Chopin's Impromptu in F sharp minor and Nocturne in C sharp minor, set forth convincingly, while the Scherzo somewhat lost its continuity. The program closed with Liszt's Sonnet 123 del Petrarca and Mephisto Waltz.
H. W. L.

**Juht and Double Bass**

Ludwig Juht, contrabass, gave a recital at Town Hall on Sept. 28. Valentin Pavlosky assisted at the piano. Mr. Juht succeeded in convincing his listeners that the medium of his art was really a solo instrument. The beauty of tone, his immaculate intonation, interpretation, bowing and musicianship afforded an afternoon of fine music-making. Starting with his own transcriptions of sonatas by Vivaldi, Corelli and Eccles, originally written for viola da gamba, he proceeded to give the first performance of a Sonatina written for double bass by his colleague from the Boston Orchestra, Emil Kornsand. Not very original, the work is nevertheless highly effective for the instrument. The program closed with shorter pieces by Koussevitzky, Chanson triste and Valse Miniature, and Mr. Juht's own Souvenir and Scherzo. The recital was greatly applauded by a sizable audience. H. W. L.

**Henry L. Scott at Carnegie Hall**

Henry L. Scott, in a recital of swing and classical piano music at Carnegie Hall on Sept. 28, again combined a concert formula of drama, humor, and music with which he had proved himself in the past an unusually versatile entertainer. Famous concert pianists were lampooned in pantomine skits, and there were satiric parodies of different pianistic styles, such as The Absentminded Virtuoso; Little Boy Genius Grows Up; Complete Course in Music Appreciation; Chopin in the Citrus Belt, and Mittens on the Keys (played with mittens on his hands). In the more serious vein, he demonstrated his talent as a concert pianist in his interpretations of Dett's Juba Dance; Liszt's Second Hungarian Rhapsody; a Scarlatti Pastoral, and Chopin's C Sharp Minor Waltz. Mr. Scott brings to the concert stage an original form of entertainment and was notably successful in providing refreshing contrast in programming for audiences who enjoy such types of playing. Despite the humid night, he responded graciously to encore after encore from the capacity audience.
W. A. T.

**Calvin Coolidge Brown Plays**

A new artist of talent and vitality bowed to New York at the Town Hall matinee of Sept. 28 when Calvin Coolidge Brown, 17-year-old Negro pianist, made his debut. A player of bravura style, he showed to especial advantage in Liszt's Reminiscences de E. Zerdakely and the Tchaikovsky E flat Konzertstueck. Technic, rhythm and power made of these compositions exciting interludes. More poetry and sensitivity may well be developed by this young artist, and his playing of the more lyric portions of the program showed encouraging developments in this direction. D. B.

**Tureck Begins Bach Cycle**

Rosalyn Tureck, who in the past has given all of J. S. Bach's clavier works in several New York cycles, opened a series of 3 recitals by this master on Oct. 1. Her program, cleverly compounded, included the Prelude and Fugue on BACH, Aria and Ten Variations in Italian Manner, Toccata, Adagio and Fugue in D major, Partita in E minor, Minuets (2) in G major and G minor, Aria "So oft ich meine Tabackpfeife" and Italian Concerto. In addition to having a comprehensive technic, Miss Tureck is a performer of temperament. Her playing was far from academic in manner. A few over-stresses in rhythm and accent did not detract from the sweeping, colorful readings which subtly contrasted dance forms, fugal sections and pensive slow movements of these works. The audience numbered some 1,300 and was raptly attentive, recalling the artist repeatedly after each group.
R. M. K.

**Andor Foldes Plays Novelties**

Andor Foldes, in recital at Carnegie Hall on Oct. 1, was in magnificent form for a program of widely different piano offerings. Beethoven's Sonata in E major, Opus 109, profoundly felt, was followed by the Stravinsky Sonata in three movements (1924) and this by the Liszt Sonata, brilliantly played. One Day, by Milhaud (1946), with its five subtly contrasted moods (first performance) made a most appealing novelty; the same composer's Alfama from the suite L'Automne (1932), Jacques de Menasce's Five Fingerprints and Leroy Robertson's Etude in G minor (dedicated to the soloist and first performance) all afforded high interest in their colorful feeling and the virtuosity of their difficult performance. Kodaly's Dances from Marosszek rocked the house with tumultuous applause.
T. P.

**Heida Hermanns' Piano List**

Heida Hermanns in her Town Hall recital on Oct. 2 proved her thorough familiarity with the technic of the keyboard. Her playing is clean, neat in its technical approach and sincere from a musical point of view. If sometimes it is not projected sufficiently, this may be blamed on too much restraint on the part of the artist. Bach's Two Preludes and Fugues from the Well-Tempered Clavichord and Beethoven's Sonata in D major, Op. 10, No. 3 and Schumann's Faschingsschwank aus Wien all were set forth with a feeling of great responsibility toward the works, but—and this was especially noticeable in the Schumann—with a certain lack of warmth and insight. The playing was too brittle as far as the touch goes, and too little romantic with regard to the spirit. The second half brought Busoni's Sonatina ad Usum Infantis, one of the little masterpieces of this exceptional composer, and the first performance of Vladimir Dukelsky's Homage to Boston, a highly amusing, pianistically gratifying and musically imaginative suite. The concert closed with smaller pieces — Binder's Barn Dance and Frederic Block's Waltz and Ghostly March, both premieres, and compositions by Kodaly-Foldes and Prokofieff. A large audience insisted on encores. H. W. L.

**Carabo and Harvey in American Works**

An "encore" was given by Madeleine Carabo, violinist, and Vivien Harvey, pianist, on Oct. 2 when they repeated in Carnegie Chamber Music Hall the program of contemporary American composers they offered in the same auditorium on June 1. Besides playing Aaron Copland's Sonata (1943), Ballade (1943) by Frederick Jacobi, and Walter Piston's Sonata (1940), Miss Carabo appeared with Harold S. Cone in his Prelude (1946) and Edward T. Cone in his Elegy (1946), and, for violin solo, played Harold S. Cone's Chromatic Caprice (1946). The concert held considerable interest in its program content, which demonstrated some of the newer trends in American composition. There was a cordial reception. B. C.

**Lois Jordan Sings**

Lois Jordan, in song recital at Town Hall on Oct. 4, offered another of her characteristically fine programs. The Negro dramatic soprano's rich voice was evidenced in Handel and Bach, Schubert lieder, songs by Fauré, the Debussy Air de Lia, some Dvorak numbers and works of Burleigh, White and Johnson. Her command of languages was also admirably demonstrated. However, some sameness of interpretative style persisted. At the beginning there was an occasional pinched shrilliness of tone, but this was overcome as the rich voice warmed up, and the smooth melodic flow was all that one could wish, though there might have been more power in the Schubert Die Allmacht. White's Were You There? was particularly impressive, and the one encore, Schumann's Widmung was done splendidly. The accompanist was Gwendolyn Bayley. T. P.

**METROPOLITAN MUSICAL BUREAU, Inc.**
F. C. Coppicus F. C. Schang
Division
**Columbia Concerts Inc.**
113 W. 57th St., New York

LILY PONS

PAUL ROBESON
THE GREAT NEGRO SINGER

JUSSI BJOERLING
GREAT SWEDISH TENOR
METROPOLITAN OPERA ASS'N

Paul DRAPER & Larry ADLER
Arthur Ferrante at Piano

LICIA ALBANESE
LEADING SOPRANO
METROPOLITAN OPERA ASS'N

Albert Spalding
AMERICA'S GREATEST VIOLINIST

Rosario & Antonio
and SPANISH DANCE ENSEMBLE

JENNIE TOUREL
METROPOLITAN OPERA ASS'N
Recitalist Supreme

GEN. PLATOFF RUSSIAN MALE
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

Dorothy Kirsten
METROPOLITAN OPERA ASS'N
OPERA — RADIO

Rudolf Firkusny
CZECH PIANIST
*Steinway Piano*

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Dr. F. Wasner, Conductor

Vronsky & Babin
PREMIER DUO-PIANISTS
*Steinway Pianos Used*

CARROLL GLENN
AMERICAN VIOLINIST

NAN MERRIMAN
MEZZO-SOPRANO CONCERT—RADIO

Tossy Spivakovsky
RUSSIAN-BORN VIOLINIST

Nestor Chayres
MEXICAN TENOR RADIO—CONCERTS

MARYLA JONAS
New Polish Genius of the Piano

Clara Rockmore
FOREMOST THEREMIN VIRTUOSA

JOSH WHITE
Assisted by Josephine Premice

RICHARD TAUBER
Now Starring on Broadway

# New Orleans Takes Brahms With Its Bouillabaisse

"Today in America there is no such thing as a provincial audience," asserted Massimo Freccia, conductor of the New Orleans Symphony Orchestra. "During the past 20 years, recording and radio have carried fine programs weekly, sometimes daily, to a vast audience, making household names of music and musicians and everywhere our orchestra appears we are greeted by spontaneous, friendly and understanding hearers.

"I remember on our first tour we stopped off at what appeared to be a wide spot in the road, only a railroad station and three cows being visible. Yet about a mile away was a University, marvelously equipped, with an auditorium of the most modern type. Our concert was well attended by a responsive audience. We found it the same all over, Memphis, Guatemala, Nachitoches, the audiences were always of metropolitan calibre."

MASSIMO FRECCIA

### Early Work in Europe

Freccia means "arrow" in Italian and the name seems peculiarly appropriate to the speed and directness with which Massimo Freccia has achieved his position in the world of music. The son of an ancient Florentine family which numbers many distinguished personalities, including the great 16th century poet Tasso, Freccia grew up in the Renaissance atmosphere of the picturesque Tuscan city. His father, like four generations before him, was a barrister and planned the same profession for him. However, at eight, Freccia decided for himself that his career would be music, with accent on the violin. A few years later he was organizing trios, quartets and string orchestras and discovering his own leadership qualities.

A period of specialized study in Vienna led to his first assignment, conducting the orchestra for the Spanish Ballet of the dancer Argentina in France. On a lengthy list of European engagements were concerts in Pozen and Warsaw; guest-conductorships in Paris at the Lamoureux and the Pasdeloup Concerts; directing the Budapest Concert Orchestra in that city and on tour in Italy. From 1935 to 1937 he conducted the orchestras of La Scala, Milan, the Augusteo, Rome, the Florence Symphony and broadcasts of the EIAR in Turin.

On Freccia's arrival in America in 1938, his first appearance was with the New York Philharmonic at the Lewisohn Stadium, which led to re-engagements for the next two seasons. He also appeared with the Cleveland, Philadelphia and Montreal orchestras. Then he was offered the baton of the Havana Philharmonic and spent four years doing work of splendid musical value in the Island city.

### New Orleans as Touring Center

In 1944 Mr. Freccia took over the direction of the New Orleans Symphony Orchestra. Interviewed for Musical Courier at that time, he was enthusiastic over plans for the work and cheerful about opportunities as well as problems. Today, the conductor has eliminated many of the difficulties which beset a symphonic group and has attained most of his major objectives. The orchestra now has a permanent personnel of 80 musicians and the budget has tripled, being in excess of $160,000. From an average of 10 concerts a year the list has grown to 26, plus a tour of the most important cities of the Southern district. The guest-artist roster is imposing including topflight names: Artur Rubinstein, Heifetz, Casadeus, Milstein, Francescatti, Serkin, Brailowsky and others of equal importance. The coming season lists two extra programs, an all-Gershwin with Alec Templeton and an all-Tchaikovsky with Horowitz.

### Using Mature and Young Players

Besides the concerts on tour the work of the orchestra calls for six rehearsals and four to five concerts weekly during the season of 20 weeks. It is Freccia's idea to work the experienced player, often of European origin, and the youthful American instrumentalist side-by-side for mutual profit in training. This plan has been carried through into the creation of a smoothly functioning organization. "I found one interesting aspect in this work," he said. "In Europe, an instrumental player generally trains primarily as a soloist. I have found it refreshing that it is the pride of an American to be an orchestra man."

Mr. Freccia recently married lovely Maria Luiza Azpiazu of Havana, Cuba, an ardent music-lover and "an excellent critic." Auditioning players, consulting artists managements, investigating new music, planning programs or working on the scores which he conducts always from memory his life is a busy and happy one.

He finds this country unbelievably progressive. For example, when his orchestra was to make its first broadcast on the NBC series, Orchestras of the Nation, no suitable sound studio existed in New Orleans at the time big enough for a symphonic setup. "But," said Mr. Freccia, "in less than 24 hours they built one!"

MARY CRAIG.

## Mid-South Piano Scholarship Founded

MEMPHIS, TENN.—The Memphis and Mid-South Piano Scholarship Association has been formed here for the general purpose of raising the standard of musicianship among young musicians of Tennessee, Mississippi and Arkansas and to provide a means of education and career backing for talent in that territory. The organization has been incorporated under a non-profit State Charter.

The association is presenting a series of Saturday afternoon piano concerts in Memphis, William Kapell in November, Robert Casadesus in December, Solveig Lunde in January and Eugene Istomin in February. Students will be admitted at reduced prices and free tickets provided through donations for talented students unable to pay for concerts.

Also presented will be prominent young artists who come from this territory. The first, Frances Greer of the Metropolitan Opera (formerly of Helena, Ark.), will be heard at the Memphis Auditorium on Oct. 17.

An annual competitive audition is announced, the first such event for April, 1947, for pianists, ages 16-22. First prize is $1,000; second prize, $500, to be used for advanced piano study. Requirements for the first audition are Bach Prelude and Fugue from selected list, Mozart A major Sonata, first movement, Chopin Prelude or Etude from selected list and a modern number from selected list. Contestants will take an examination in general musicianship and ear training with listed requirements. The winner of the $1,000 prize will be given a benefit concert in Memphis for future study. Winners of concert career possibilities will receive a tour of ten or more concerts sponsored by schools and clubs of the three states.

Free lessons in piano are offered underprivileged children of Memphis in a form of social welfare work. These pupils come through the Juvenile Court, settlement houses and clubs.

Louise Mercer is president of the association, and Mrs. Cyril Cole, secretary-treasurer. An artist advisory committee of Olga Samaroff, Isabelle Vengerova and a third member now in Europe will direct the careers of these young audition winners as they become prepared. The functioning group of the association is the Patron Guild. Patrons may donate any sum from $25. It is hoped that this is the beginning of a music foundation for the mid-south.

**ROSALYN TURECK**
**gave the first in her fourth series of all-Bach programs at Town Hall on Oct. 1. The other concerts are on the afternoons of Oct. 19 and 27. (Photo by Elizabeth Timberman.)**

### Russian Singers in Joint Recital

The first pair of the Soviet Union's outstanding artists to come to this country after the war gave a recital at Town Hall on Oct. 5—Zoya Haidal, soprano, and Ivan Patorshinsky, both described as leading members of the Ukrainian State Opera and well known in Russia. In their program they offered a varied list of German and French art-songs and Russian excerpts. They are not only singers with good and excellently trained voices, but approach their task as singing actors, with a sense of characterization and interpretative means in coloring their songs. They were extensively feted by a big audience which demanded many encores. The concert was presented by the American-Soviet Music Society. H. W. L.

### Record "Limited Editions"

Prokofieff's Quartet is the first release received from Concert Hall Limited Editions, a new organization that plans to present hitherto unrecorded music, modern and classic. Present plans call for recording of works by Copland, Barber, Bowles, Brahms and others, played by artists who have made a specialty of certain schools of composition. All albums eventually will be made available to the public; the limited editions will be issued on plastic discs in quantities not over 2,000 for each set. The price will be $100 plus tax for twelve albums; the subscriber must take all.

JOSEPH LOCKETT
*Concert Pianist*

**"Mr. Lockett is a discriminating artist with an excellent mastery of the keyboard."**
***—New York Post***

under management of
PHILRUTH, INC.
726 Kimball Building Wabash 3249
Chicago 4, Ill.

ALBERT MORINI
119 West 57th St., New York 19
Includes under his management

ANNE BROWN
*Soprano*

TITO SCHIPA
*Tenor*

SUZANNE STEN
*Mezzo-Soprano*

Shura Cherkassky
*Pianist*

Werner Gebauer
*Violinist*

The Yaysnoff Sisters
*Russian Duo Piano Team*

**ROBERT GOLDSAND**

**celebrates the 25th anniversary of his career as concert pianist with a Carnegie Hall recital on Nov. 27. Since his Vienna debut in November, 1921, at the age of 10, he has toured three continents. This season's activities include a cycle of three concerts at Michigan State College and the Toledo Art Museum and three concerts in Cincinnati, one all-Beethoven, one of moderns and Chopin, one of Schumann.**

# "Violinists Often Practise Too Much," Avers Pedagogue

Most violinists are practising too much! This statement comes from Herman Kaplan, former head of the violin department of the Klindworth-Scharwenka Conservatory in Berlin, who now is located in New York.

"Practically every student violinist has the ambition to reach a higher point in violin playing," said Mr. Kaplan, "but few attain it, even after long hours of practising. There are many extremely talented professional and amateur violinists. Why haven't they reached a higher standard of performance?" Because most of them have no idea how to develop their abilities; their approach is entirely wrong. Progress comes not from spending a certain amount of time in practising but from knowledge of how to use that time. Many violinists do not realize this.

"Examples?" Mr. Kaplan checked off several. "a) Intonation—they have a wonderful ear but still play out of tune. Why? b) Finger technique—they have a good hand and yet are handicapped in velocity. Why? c) Bowing—they have great inner feeling but have no quality of tone to express it, no facility of bow technique to interpret the great masters.

**Teaching Basic Rules**

"There are two basic rules: *i.e.*, the teacher should teach the pupil to know *what* to do (why he plays out of tune; why his fingers are slow; why the bowing and tone are not good); the student artist or beginner should concentrate during every minute of playing *to retain this*—above all, he should learn the art of listening to himself.

"It is essential that the student have confidence that the chosen teacher has this knowledge and experience to guide him. And then he should continue to work and consult with this teacher, even beyond 'debut.' The great Caruso had a teacher all his life to watch for bad habits and to guide him. Many present-day concert violinists would be better performers if they would follow Caruso's example. They can't be conscious of the bad habits that creep in during the excitement of performances. A good doctor never tries to diagnose himself."

Mr. Kaplan mentioned another point which he believes of cardinal importance in the training and perfecting of youthful violin talents. "The parent problem," he labeled it.

"Many parents, as we teachers find, don't expect enough of their children. No discipline is used and no sense of responsibility conveyed to the youngsters in regard to their music lessons. They 'take music' for two or three years in a desultory fashion and then drop it without ever having concentrated on it enough to know what they are foregoing. This of course is the fault of the parents, and because of this attitude many children lose a great source of inspiration and pleasure, and excellent talents may lie fallow, to the loss of the public in general."


## "HENRY L. SCOTT LIVENS UP THE CONCERT STAGE"

*—Life Magazine*

"Life" went to Carnegie Hall to hear the most unusual of all pianists, Henry L. Scott, America's first concert humorist. The overwhelming success of his triumphant return to Carnegie Hall on Sept. 28 prompted the publication, in their Oct. 7th issue, of a story involving three half pages of pictures and text descriptive of his concert.

This tribute by "Life" comes at a time when the whole concert field is praising the pioneering work of this new star. "Collier's" hailed his concert as "A new form of art." "Life", in quoting America's leading music critics, acclaims him as "The Will Rogers of the piano." Don't miss Henry L. Scott when he comes to your city.


*Turn to ✔ mark, page 25.*

# *MILAN HEARTENED BY RETURN OF BELOVED MAESTRO*

**By MARY TIBALDI CHIESA**

***Milan***

News about Toscanini's return to Italy began to spread early in the Spring, causing the greatest expectation in the musical and the political world. His exile had been one of the most publicized episodes of the last quarter of a century, and the outrageous slap borne by the master in Bologna, from which his separation from Italy issued, was regretted even by Fascists as an unpardonable error.

Toscanini's constant support of the cause of the oppressed, his full sympathy with the struggle for liberty and justice, provided the greatest contrast to nazi-fascist intolerance, the war spirit, and the follies and horrors of tyrants. After Mussolini's ignominious death, Toscanin declared that he would come back to Italy only when the last vestiges of privilege and despotism were cancelled, and when real democracy asserted itself in our country, substituting a good republic for a deplorable monarchy which had passively assisted Mussolini's regime. As the dawn of a republic arose he planned his return to help the Scala recover not only from bomb damage, but from financial difficulties.

**The Past Revived**

He realized that only his presence and collaboration could accomplish the miracle, and that the Scala's resurrection would be not only an artistic event of great importance, but an incalculable help for Italy in the future, pleading efficiently for her all over the world.

In the last weeks the rhythm of reconstruction (under the patronage of a great friend of the Scala, Dr. Ghiringhelli) had quickened its pulse and at last the house was restored to its previous magnificence. Everything was so perfectly carried out, every detail so accurately copied from former days, that entering the huge theatre one had the impression nothing was changed. Bombs and destruction were as a dissolved nightmare; and here was the Scala again, pride of Milan and of the Milanese, and there was Toscanini ascending his old podium amidst acclamations and ovations which found counterpart even in the most enthusiastic evenings and exalted memories of the past.

To think Toscanini is almost eighty seems really impossible, when one is looking at him; he is just a little bit stouter and on his hair there is a little more snow. For the rest, his appearance is that of a man in full efficiency, physically and spiritually. And as soon as he lifted his baton and began conducting, there was the tangible proof of this truth. Toscanini, at his best, worked his magic on the audience as in old days, and once more made to the public the incomparable gift of an hour of the utmost happiness.

**Opening Concerts**

As you know, the program was devoted to the works of the most famous Italian opera composers and comprised Rossini's delightful Overture to La Gazza Ladra, a majestic chorus from Moses and the lovely dances from Tell; Verdi's magnificent Overtures to Nabucco and Vespri Siciliani, besides his beautiful Te Deum; Puccini's passionate third act of Manon Lescaut and Boito's imposing Prologue to Mefistofele—all paying homage to beloved masters of the last century.

The soloists were the soprano Mafalda Favero, tenor Giovanni Malipiero, baritone Mariano Stabile, bass Tancredi Pasero, and, in the minor parts, Yolanda Gardino, Renata Tebaldi and Giuseppe Nessi; with the orchestra and chorus (the latter masterfully trained by Vittore Veneziani) all did their best to second Toscanini. The ensemble was really as perfect as it humanly could be. And that not only the frantically enthusiastic audience but the master himself was delighted was evident in his smile and radiant face, when he turned to the listeners to acknowledge endless applause and ovations.

**Contemporary Works Included**

The second Toscanini concert (really the third, as the first was repeated a few days afterward) had a program of an entirely different atmosphere: works by modern and contemporary composers, proving Toscanini's contact with recent music. The Overture by Kabalevsky to the opera Colas Breugnon and An American in Paris by Gershwin were first performances in Milan. They created interest by their typical overseas flavor in rhythm and sonorities, as well as the striking interpretation, making the most of and missing, of course, no effect in the rendering of the scores. Followed Brahms' Third Symphony in a masterful execution, a model of refined sensibility and delicate shading, of manly vigor and ardent imagination. Respighi's Fountains of Rome and Debussy's La Mer closed the program, offering Toscanini another occasion to show his transcendental virtuosity and unrivalled polish in the rendering of musical colors. The concert marked a second memorable triumph and a second unforgettable evening.

**Menuhin Is Soloist**

There followed two other concerts of the gala season, excellent conducted by Paul Kletzki, who during the war worked in Switzerland (he is a Jew and most of his family were murdered by the Germans in Poland). In the first program he offered a skillful and accurate interpretation of the Fourth Symphony by Brahms, a String Serenade by Mozart and Debussy's L'Apres-Midi D'un Faune, besides the first performance in Milan of an Overture by Anthony Szalovsky, an interesting work from a technical point of view, for its learned counterpoint and virtuosity, more than for real depth of feeling.

In the second concert a special attraction was the presence of Yehudi Menuhin as soloist. He had not appeared in Milan in more than ten years and generously played without fee for the benefit of the Scala reconstruction. He gave Concertos by Bach and Mendelssohn, enchanting the audience with the purity of his musical line, beauty of tone and masterly interpretation both in classical and romantic works. He was fervently acclaimed by the enthusiastic throng.

Kletzki opened and closed the program with the Egmont Overture by Beethoven and Tchaikovsky's Fifth Symphony, to ovations.

•

## Harms to Lead New Jersey Chorus

John Harms has been appointed conductor of the People's Civic Chorus of Hudson County, N. J. The chorus, now in its 15th season, presents ten concerts annually in Jersey City. Mr. Harms will also be director of choral music at the Kent Place School in Summit, N. J., this year. He has resigned his position as organist and director of the choir of the West End Presbyterian Church, New York. Mr. Harms will continue his direction of the Central Savings Bank Glee Club, New York, and the choir of Temple Israel, where he has been organist for 14 years.

On Oct. 13 the John Harms Chorus performed Handel's Messiah at Rutgers Presbyterian Church with soloists Genevieve Rowe, soprano; Nell Tangeman, alto; John Campbell, tenor; John Powell, bass, and with Beatrice Hatton Fisk at the organ.


**ACADEMY OF VOCAL ARTS**

***. . . . . the only non-profit organization devoting its resources exclusively to the complete training of the talented American singer.***

***Students accepted on Scholarship Basis only***

**Admission by Competitive Audition Only**

**Apply 1920 Spruce Street Philadelphia 3, Pa.**

### Mildah Polia Opens Series

Mildah Polia on Oct. 5 gave the first of six lecture recitals at Steinway Hall on The Life and Works of French Composers. In the series she is assisted by Charles Richard and the American artists Robert Rudie, violinist; Angelene Collins, Elizabeth Jordan and Joan Taylor, soprano; Earl Ashcroft, baritone; Jameson Gill, tenor; Bryan Harris, pianist. The first program was devoted to Lully, Couperin, Chausson and Raoul Laparra. Miss Polia spoke on the life and background of each, and examples of their work were performed.

### Events in Norwich, N. Y.

NORWICH, N. Y.—Sadie Quinn presented 60 pupils in three piano recitals. The Stanton sisters played Chopin and Liszt items; others deserving mention were Connie Frink, Josephine Testa, Billy Curley, Ronald Palmer and Kay Wells. Mrs. Carl Conway's piano pupils won honors for performances, especially Audrey Riegel, Patricia Bowers and Shirley Brooker; 16 others shared an excellent program. The annual high school cash music prizes given by Dr. Weller and Prof. Riesberg went to Louise Cook and Leon Van Camp. F. W.R.


HAENSEL & JONES

ANDRÉ MERTENS HORACE J. PARMELEE

Division COLUMBIA CONCERTS Inc., 113 W. 57th St., New York 19, N. Y.

Include under their Management

ALARIE

APPLETON & FIELD

FATHER FLANAGAN'S BOYS TOWN CHOIR

CARLTON

CARTER

DAME

DARCY

DILLING

GORODNITZKI

NIKOLAI and JOANNA GRAUDAN

KIPNIS

LUNDE

MORLEY & GEARHART

ODNOPOSOFF

PEASE

REGULES

REYES

ST. LOUIS SINFONIETTA

GYÖRGY SANDOR

JOHN SEBASTIAN

SVETLOVA

TRAVERS

VARNAY

WARREN


# LONDON

## New Beecham Group Bows

By HUGH LIVERSIDGE

LONDON.—We have another new orchestra in London. As previously reported, Sir Thomas Beecham has founded an organization called the Royal Philharmonic. The first concert was given in the distant suburbs of Croydon. As I elected to attend another concert, I arranged with a colleague to cover the Beecham *séance* for me.

The general feeling is that Beecham has managed to impress his personality upon the new organization. Some of the accustomed nuances were seen in works by Rossini and Mozart and some color-painting in Delius's Over the Hills and Far Away. The audience was most enthusiastic.

It now remains to be seen whether Beecham can hold his new outfit together. Other qualities in addition to musical ones are required to keep an orchestra intact and at its best.

### Elisabeth Schumann in Lieder

We have had some refined singing at Covent Garden, but in lieder, by Elisabeth Schumann and not by the Naples San Carlo Opera Co. The San Carlo team has pleased the less knowledgeable, but those who know their operatic ABC have found scant cause for applause.

My redoubtable contemporary, Mr. Ernest Newman, writing on a performance of Tosca, inferred that it was the kind which it was difficult to write about without the accusation of being kind. He also intimated that it was the best shouted performance he had ever heard!

Consequently this recital provided a badly needed salve to our lacerated ear drums. Mme. Schumann seems to be singing at the top of her form. Groups by Schubert, Schumann and Brahms were delightfully rendered, with bell-like tone and elegant phrasing. Gerald Moore's accompaniments were an artistic partnership and served as great contrast to some pianists who seem determined to demonstrate that it is possible to apply typewriter technique to the piano.

In Hugo Wolf's songs, however, Mme. Schumann was not so successful. Surely it was an error to sing the essentially masculine "Und willst du deinen Liebsten sterben sehen?" Apart from this there are one or two interpretative points with which I venture to take issue. For instance, why does this singer ignore the rise of emotion present in part of the song? Paradoxically, the very qualities of tone and grace which served Mme. Schumann so well in other composers were the cause of her defeat in this.

### De Sabata Leads L.P.O.

I am still writing from Covent Garden, as it were—this time for the opening of the London Philharmonic Orchestra's series. The first concert was conducted by the Italian maestro Victor de Sabata. Carneval Romain overture by Berlioz had fine dash and *brio*. Marinaresca e Baccanale (1936) by Ghedini was played with compelling power. But the work, which depicts the vicissitudes of condemned men at the galleys, is somewhat long and rhythmically inflexible. It would make an excellent accompaniment to a movie.

De Sabata gave a delightful reading of Till Eulenspiegel. Is it, I wonder, because the conductor has something of *"buffo"* in his character that he had such feeling for poor Till?

Beethoven's Seventh Symphony was well done. It is a long time since I have heard such a good performance. It was a pleasure to hear our British strings realize the phrase *"Sempre cantare."* I know I shall make myself unpopular but De Sabata is the only conductor I have heard for a long while who can get our British string players to "sing" in this manner. The brass also had good resonance and the woodwind gave us some delightful cascades. It just shows what the L.P.O. can do when properly led and not overworked.

**ANATOLE KITAIN,**

**following his annual recital at Carnegie Hall on Oct. 25, will embark on a tour of England (appearing with the London International Orchestra, Anatol Fistoulari, conductor, and at Albert Hall on Nov. 29), France and Scandinavia.**

### "Prom" Novelties by Walton and Strauss

Meanwhile the "Proms" concluded amid an orgy of misplaced enthusiasm. The points most likely to interest a serious musician are the first performances of new works since the orchestral playing, understandably in view of the nightly "grind," is pedestrian to a degree.

William Walton's "Where Does the Uttered Music Go?" for unaccompanied chorus is neither here nor there. It is the kind of thing anyone might have written and compares poorly with his sensational Belshazzar's Feast, which followed it.

Strauss's new Oboe Concerto, on the other hand, was delightful. This is the Strauss of Till and Der Rosenkavalier. The solo part was excellently played by Leon Goossens.

Of the more standard fare, I might mention Brosa's fine performance of Mozart's Concerto in A. Sir Adrian Boult's accompaniment, under the circumstances, was remarkably neat but somewhat subdued. The *tzigane* element in the last movement wasn't even remotely suggested.


KEITH PROWSE

Everything in Entertainment
Music, Bands, Records, etc.
159 New Bond Street (and branches) London W.1.

LONDON PHILHARMONIC ORCHESTRA, Ltd.

53 Welbeck Street, London W. 1, England

FISTOULARI

CONDUCTOR

Ibbs & Tillett, 124 Wigmore St., London W.1

HEINZ UNGER

CONDUCTOR

Northern Philharmonic Orchestra, Leeds
Guest Conductor of the L.P.O.
17 Abbey Road. London N.W.8. England

GEORGE WELDON

Conductor, Music Director
CITY OF BIRMINGHAM ORCHESTRA

HAROLD BAUER
Personal Representative: Dorothy E. Joline
838 East 105th St., New York 29, N. Y.

FRIEDRICH SCHORR
Voice Placement—Training for Opera and Concert
Special Coaching in Wagnerian Roles
Manhattan School of Music, New York
Studio: 175 West 72nd St., N. Y. C. TRafalgar 4-0775

ELIZABETH A. MAJOR
SPECIALIST IN
VOICE PRODUCTION and CORRECTION
171 W. 57th St., N.Y.C. 19 COlumbus 5-5977

ADELE MARCUS
PIANIST — TEACHER
Assistant teacher for 7 years to
JOSEF LHEVINNE
68 W. 58th St., N. Y. C. PLaza 3-5900

ETTORE VERNA
TEACHER of many distinguished Singers
appearing in Opera · Concert · Radio
Studio 601, 113 W. 57th St., New York 19, N. Y.

ANNE CUYLE
LYRIC SOPRANO
101 West 55th St., New York City—CIrcle 6-2890

STANLEY NEED
CONCERT PIANIST
Management: VERA BULL HULL
101 West 55th St., New York 19 CIrcle 7-2837

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

CONSTANCE
CONNETTE
DRAMATIC SOPRANO

JAN and MISCHEL
CHERNIAVSKY
BOOSEY & HAWKES ARTISTS BUREAU, Inc.
119 W. 57th St., New York 19, N. Y.

EDISON HARRIS
TENOR
CONCERTS — ORATORIO — RADIO
Mgt. GEORGE LEYDEN COLLEDGE, R.K.O. Bldg., N.Y.C. 20

EDWIN BILTCLIFFE
PIANIST
Personal Representative: MELVIN T. ROSS
Murat Theatre, Indianapolis, Ind.

JANET
FAIRBANK
SINGER OF MODERN SONGS
113 East 55th St. New York 22, N. Y.

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
542 Fifth Ave., N. Y. C. 18 VA 6-3889

JOHN ROBERT RINGGOLD
PIANIST — TEACHER
Studio: 614 Carnegie Hall, New York 19, N. Y.
SUsquehanna 7-8016

RACHELLE CARLAY
LYRIC SOPRANO
OPERA — RADIO — OPERETTA
145 W. 55th St., New York 19, N.Y. CIrcle 6-0193

BURTON CORNWALL
BASSO

PUBLICITY & PROMOTION BUREAU
PRESS REPRESENTATIVES
119 West 57th Street, New York 19, N. Y.

CARLTON GAULD
BASS BARITONE

LILLY WINDSOR
LYRIC SOPRANO


# CLIMBING THE STAIRS TO MASTERY OF BACH

By ALTON JONES

For the pianist as well as other musicians, the music of Bach is a source of unending inspiration and delight. To be introduced to his music in childhood, and to continue studying it in the ensuing years, brings fresh wonder at its amazing mastery, remarkable vitality and profound emotional expression.

For the student who would accelerate his technical mastery of the piano, develop his musical taste and broaden the foundation of his musicianship, no other music can offer more certain rewards. To study it with a teacher who has enthusiasm and reverence for Bach's genius makes it doubly enjoyable.

For the beginner, the Clavecin Book (written for Anna Magdalena Bach), or various collections of easy pieces by Carroll, Foote and others, provide a suitable introduction. These might be supplemented by the Little Preludes.

### Avoid a Faulty Beginning

The student should next be ready for the easier movements of the French Suites, English Suites or Partitas. To delay the study of the Two Part Inventions until about this stage of advancement is advisable, for to begin the study of Bach with the Inventions (as many students do), is very likely to prove disappointing because of the lack of adequate preparation.

Selections from the more difficult movements of the Toccatas, Suites or Partitas might next be considered. Only an advanced performer will be able to play an entire suite successfully because of the difficulties of technical control and musical expressiveness involved in movements of rapid tempi.

The advanced student will now be able to study some of the Three Part Inventions, as well as Preludes and Fugues from both volumes of the Well-Tempered Clavier. He will also be able to enjoy such works as the Italian Concerto or the Chromatic Fantasy and Fugue.

### Concerning Transcriptions

Until at least a representative selection of original works has been studied, it is wise to defer working on many of the available transcriptions. Among these may be mentioned the transcriptions of Organ Preludes and Fugues by Liszt which faithfully follow the original texts.

ALTON JONES
(Photo by Bruno of Hollywood, N. Y.)

Transcriptions of selections from Chorales, Cantatas, etc., are also plentiful.

Some musicians seem to feel that the playing of transcriptions is questionable; however, such an attitude is somewhat amusing considering the fact that Bach was one of the greatest transcribers of his age!

### Errors in Texts

Unfortunately a number of Bach editions contain numerous inaccuracies of text. If the student is able to compare his edition with the Bach Gesellschaft or the Steingräber text, it will be possible to check the accuracy of the notes as well as to see just what editorial changes and suggestions have been added.

As the original scores are usually devoid of phrasing, staccati or dynamic marks of any kind, the taste and musical judgment of the performer are constantly called into play. That, of course, is a constant challenge to the thought and imagination of the performer and is one of the fascinating aspects of study possible to the advanced student of Bach.

## Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TtH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Oct. 15. Oscar Shumsky, violinist, CH, E; Alois Poranski, basso, TH, E.

Oct. 16. William Primrose, violist, CH, E; James De La Fuente, violinist, TH, E.

Oct. 17. Philharmonic-Symphony, Rodzinski conducting, Yehudi Menuhin, violinist, soloist, CH, E; Appleton and Field, duo-pianists, TH, E.

Oct. 18. Philharmonic-Symphony, Rodzinski conducting, Yehudi Menuhin, violinist, soloist, CH, A; Miriam Solovieff, violinist, CH, E; Bernice Reaser, pianist, TH, 5:30 p.m.; Ida Krehm, pianist, TH, E; Ethel Smallwood, soprano, and Henry E. Michel, bass, CCH, E.

Oct. 19. Philharmonic-Symphony, Rodzinski conducting, Eugene Istomin, pianist, soloist, CH, E; Rosalyn Tureck, pianist, TH, A; Marie Strasburger, soprano, TH, 5:30 p.m.; Rognvaldur Sigurjonsson, Icelandic pianist, TH, E; Richard Dyer-Bennet, folk songs, TH, 11:30 p.m.

Oct. 20. Philharmonic-Symphony, Rodzinski conducting, Yehudi Menuhin, violinist, CH, A; Claudio Arrau, pianist, CH, E; Stanley Look, pianist, CH, A; Wallace Thompson, tenor, CH, 5:30 p.m.; Max Pollikoff, violinist, CH, E; Dvora Lapson, dance recital, CCH, E.

Oct. 21. Stanley Hummel, pianist, CH, E; Leonid Hambro, pianist, TH, A; Vera Reynolds, violinist, TH, E.

Oct. 22. Hilda Andino, pianist, CH, E; Mobley Lushanya, soprano, TH, E.

Oct. 23. Mischa Elman, violinist, CH, E; Maggie Teyte, soprano, TH, E.

Oct. 24. Philharmonic-Symphony, Rodzinski conducting, Wanda Landowska, pianist, soloist, CH, E; Grace Panvini, soprano, TH, E; Betty Drake, soprano, CCH, E.

Oct. 25. Philharmonic-Symphony, Rodzinski conducting, Wanda Landowska, pianist, soloist, CH, A; Anatole Kitain, pianist, CH, E; Leonid Bolotine, violinist, TH, E.

Oct. 26. Philharmonic-Symphony, Rodzinski conducting, Henri Szeryng, violinist, CH, E; Guiomar Novaes, pianist, TH, A; Paul Loyonnet, pianist, TH, 5:30 p.m.

Oct. 27. Philharmonic-Symphony, Rodzinski conducting, Henryk Szeryng, violinist, soloist, CH, A; Artur Rubinstein, pianist, CH, E; Rosalyn Tureck, pianist, TH, A; Edward Lee Tyler, bass-baritone, TH, 5:30 p.m.; Joan Slessinger, pianist, TH, E; Lucille Richards, pianist, CCH, E.

Oct. 28. Anis Fuleihan, pianist, CH, E; Leon Temerson, violinist, TH, E.

Oct. 29. Philadelphia Orchestra, CH, E; Albeneri Trio, TH, E.

Oct. 30. Miklos Schwalb, pianist, CH, E; Nikolai and Joanna Graudan, cello and piano, TH, E; Nina Dunkel, harpist, CCH, E.

Oct. 31. Philharmonic-Symphony, Rodzinski conducting, Maggie Teyte, soprano, Martial Singher, baritone, soloists, CH, E.


GEORGE SCHICK
CONDUCTOR
Mgt. Arnold Pisani, 119 W. 57th St., N. Y. CIrcle 7-4367

JAMES SAMPLE
AMERICAN CONDUCTOR
CONCERT MANAGEMENT DOLORES HAYWARD
119 West 57th Street New York 19, N. Y.

LEONORA CORONA
INTERNATIONALLY FAMOUS SOPRANO — La Scala, Milan; Metropolitan Opera Ass'n; Boston Grand Opera; etc.
Per. Rep. F. Stevens, 119 W. 57th St., N.Y.C. CO. 5-6045

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

Janine CASIEZ
FRENCH DRAMATIC SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

Ella FLESCH
Leading Soprano, Metropolitan Opera Ass'n
Pers. Repr.: J. N. MEYER, 119 W. 57 St., New York

William Hargrave
Bass-Baritone Metropolitan Opera Association
MURIEL FRANCIS & ASSOCIATES, 745 Fifth Ave., N. Y.

YELLA PESSL
First Lady of the Harpsichord
Mgt.: BOOSEY & HAWKES, Inc.—LA BERGE, Inc.
119 West 57th St., New York 19, N. Y.

JOSEF WAGNER
PIANIST — COMPOSER
153 East 92nd St., New York 28, N. Y. SA 2-5429

PAUL NERO
VIOLINIST
"The Paganini of Jazz" Washington Times-Herald
Suite 701, 119 W. 57th St., New York 19, N. Y.

IRMA SWIFT
FAMOUS TEACHER OF FAMOUS SINGERS
Opera — Concert — Radio
166 West 72nd St., New York 23 TR. 7-8939

DAVID ZALISH
PIANIST and TEACHER
Studio: 650 Crown St., Brooklyn, N. Y.
SLocum 6-2925

THEODORE and ALICE PASHKUS
A "unique and original approach to violin playing"
—MENUHIN
Studio: 201 West 54th St., N. Y. C.

August MAEKELBERGHE
ORGANIST-COMPOSER
Compositions for organ:
TRIPTYCH and DE PROFUNDIS CLAMAVI
Published by H. W. Gray Co., New York

ALFREDO SALMAGGI
OPERATIC ENTERPRISES
30 Lafayette Avenue, Brooklyn 17, N. Y.
STerling 3-6700

CONCERT DIVISION
W. COLSTON LEIGH, Inc.
521 Fifth Ave., New York 17, N. Y.
Includes for 1945-46

Lawrence TIBBETT
METROPOLITAN OPERA

BONELLI
Famous American Baritone
METROPOLITAN OPERA

RAY LEV
AMERICAN PIANIST

# LOS ANGELES:

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

The doldrums that customarily precede the music season made for a very quiet fortnight. But a revival of interest in chamber music was illustrated by the large audience that came to the Philharmonic Auditorium on Oct. 2 to hear the first of three concerts by the Budapest String Quartet under the auspices of the Music Guild.

The auditors were rewarded with a beautifully played program that consisted of Haydn's G minor Quartet, Op. 74, No. 3, done with becoming charm, Schubert's "Death and the Maiden" Quartet, given with haunting loveliness, and Beethoven's massive Quartet in C sharp minor, Op. 131, presented with scholarly appeal. The performers were rewarded with ovations, punctuated by bravos.

**Operetta and Other Events**

A well sung and admirably directed version of Lehar's perennial operetta favorite The Merry Widow, starring Jan Kiepura and Marta Eggerth, opened in the Philharmonic Auditorium Sept. 23. The book was enjoyably refurbished to make the story more plausible today. Kiepura, who was warmly lauded, interpolated Be Mine Tonight, which fit neatly into the score. Miss Eggerth made a charming widow, and her voice held an appealing timbre. James Guthrie conducted with excellent balance, maintaining spirited tempos.

The Ice Follies' annual visit to the Pan Pacific Auditorium again displayed skating of ballet caliber with some episodes of great visual charm. The music this year was not up to former standards, having little if any real consequence, and Conductor Walter Rudolph's orchestra was further handicapped by an amplifying system that was not well balanced. There was a cheerful Scots finale, with bagpipers skirling strenuously, and a number of gypsy selections in Gypsy Caravan. The skating of Roy Shipstad, Evelyn Chandler, Betty Schalow, Bobby Blake and the Maxsons was delightfully polished.

Pianist Arthur Carr and Baritone Wynn Prentice joined forces for an interesting program at Barker Bros. Auditorium on Sept. 26. Both also delivered some artistically conceived compositions, Carr contributing both piano works and songs, and Prentice singing four of his own art songs.

**Opera and Symphony Plans**

The season will get into stride Oct. 21 with the opening of a two-week engagement by the San Francisco Opera in Shrine Auditorium.

Wilfrid L. Davis, manager of the Philharmonic Orchestra, announces a season of 17 symphony pair concerts. Violinist Nathan Milstein will appear with the orchestra under the baton of Musical Director Alfred Wallenstein at the opening Nov. 14. The solo roster for the 28th season also includes Pianists Malcuzynski, Byron Janis, Eugene List, Leonard Pennario, Robert Casadesus, Gilles Guilbert; Violinists Yehudi Menuhin, Jacques Thibaud, and the orchestra's concertmaster, David Frisina; Cellist Raya Garbousova: Violist Emmanuel Vardi; Contralto Eula Beal, and Tenor Set Svanholm. Guest conductors during the season will be Lukas Foss and Charles Munch.

Two concerts by the San Francisco Symphony, under the direction of its permanent conductor, Pierre Monteux, will be given on the regular subscription series. While the guests are in Los Angeles, Wallenstein and the Philharmonic will perform in San Francisco.

•

Roundly acclaimed when he came into the Florentine Gardens to pinch hit for Allan Jones, when the latter was ill during his starring engagement, Jack Hilliard has been brought back by Producer Frank Bruni as a vocal headliner in his new revue, Laffs with Pinky, opening Oct. 14.

•

Friday the 13th proved a lucky day for Composer Lucile Cristcarson. Seized with inspiration at midnight when the day was ushered in, she wrote a lullaby. After succumbing to its influence for a few hours, she had another idea, and wrote a love song, O Dearest One, before noon. Since then she has completed a new sacred song to a text from the 19th Psalm.

•

Helena Lewyn, pianist and teacher, has reopened her studio after a vacation in Carmel and Yosemite. She plans several class recitals by her students during October, and two public recitals later.

(*Other Los Angeles news, page* 10)

### Named Baltimore Symphony Apprentice Leader

Leroy F. Evans, pianist, has been appointed apprentice conductor of the Baltimore Symphony Orchestra.


**OSCAR WAGNER,** Pianist
Formerly Dean of
Juilliard Graduate School, N. Y. C.
Address: LOS ANGELES CONSERVATORY
Los Angeles 5, California

**SAMUEL BALL**
Teacher of Fine
PIANO ARTISTRY
4013 W. 2nd St., Los Angeles 4, Cal. DR. 2997

LUCILE **CRISTCARSON**
COMPOSER — ACCOMPANIST — COACH
c/o Musical Courier, Hollywood Bureau

**A. de SEGUROLA**
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood 46, Cal. GL. 9988

**RALPH THOMAS**
*"MAKER OF SINGERS"*
6605 Hollywood Boulevard, Hollywood, Calif.

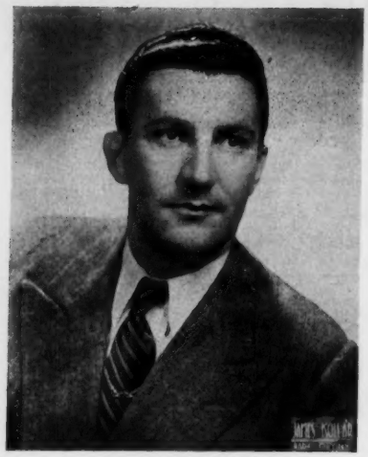
**"THE BROTHERHOOD OF MAN!"**
Berenice van Loan Gaines.
10584 Wellworth Ave., West Los Angeles 24, Calif.
Works Copyrighted 1937

**AT A GARDEN PARTY**
**for the Opera Guild in Los Angeles. L. to r., Joe Sullivan, tenor; Charlotte Boerner, soprano; and Miss Boerner's manager, L. E. Behymer. (Photo by Otto Rothschild.)**

MINNEAPOLIS. — The Minneapolis Symphony Orchestra, in its University Symphony Series at Northrop Memorial Auditorium, has announced 18 Friday evening subscription concerts, with Dimitri Mitropoulos as conductor and Yves Chardon as assistant. The guest artists include Robert Casadesus, Fritz Kreisler, Egon Petri, Gregor Piatigorsky, Artur Rubinstein, Artur Schnabel, Martial Singher, Hilde Somer, Tossy Spivakovsky, Eleanor Steber, Joseph Szigeti, and Astrid Varnay, among others.

The University Artists Course is presenting Marian Anderson, Rudolf Serkin, Jussi Bjoerling, The Icelandic Chorus, Yehudi Menuhin, Luboshutz and Nemenoff, and the Chicago Symphony under Defauw.

Mrs. Carlyle Scott's Sunday Series of concerts includes Paul Robseon, Alexander Brailowsky, Jascha Heifetz, and the New York City Opera Company.



**GORDON RICHARDS,**
**baritone, has resumed concert and radio appearances after his discharge from the U. S. Army, where he served as a Production and Entertainment Specialist with the Office of Special Services. Mr. Richards is scheduled for a New York Town Hall recital this season. (Photo by James Kollar.)**

### Kazounoff Artists to Have Busy Season

Artists under the management of Berenece Kazounoff, Inc., are scheduled for a very busy season. Leonard Shure, pianist, will appear in concert in Boston on Oct. 24. He will also be soloist with the Duluth Symphony on Nov. 22; Dec. 1, he appears on the series at the National Gallery in Washington, D. C. His Carnegie Hall recital will take place on Feb. 19.

Douglas Johnson, pianist, former pupil of Mme. Rosenthal, who was recently discharged from the Army, has been chosen to appear on the American Artists Series, Nov. 3, at the Brooklyn Academy of Music.

Mata and Hari, dance satirists and mimes, whose first American tour takes place during November, December and January, will number among their many appearances performances in Worcester, Hartford, Boston, Detroit, Indianapolis, Evansville, Frankfort, Ky., Philadelphia and Chicago. They made a recent successful appearance at Jacob's Pillow, Mass.

## *PASSED AWAY*

PAUL LINCKE, 79, composer and conductor, died on Sept. 4 in a hospital at Klausthal-Zellerfeld, near Goettingen, in the British Occupation Zone of Germany. A native of Berlin, he composed a number of stage works and countless waltzes and other salon pieces, among which The Glow Worm (adapted by Pavlowa for her popular Gavotte) was world renowned. Lincke was an Aryan, but anti-Hitler in his sentiments and the Nazis deprived him of his music publishing business. After the Allied victory, he appeared as conductor before military personnel.

BASIL D. GAUNTLETT, 61, director of Stephens College Conservatory, Columbia, Mo., for more than 35 years, died at his home there on Aug. 31. Born in London, he studied piano in that city and at the Paris Conservatoire, and gave recitals in Europe and this country.

ANTONIO SABINO, 45, conductor, who had served with the Chicago Civic Opera Company 20 years ago, died in Milan on Aug. 5. He had also conducted in South America and at La Scala, Milan.

CHARLES LURVEY, 68, pianist, died recently, according to advices from Hot Springs, Va. Mr. Lurvey was accompanist to many prominent artists, including Johanna Gadski, Claudia Muzio, Maggie Teyte, George Hamlin and others.

FRANK BRACKETT FLOOD, father of Leona Flood, violinist, died on Sept. 21 at Post-Graduate Hospital, New York.

MAURICE ARONSON, teacher and writer, died in New York on Oct. 9. Mr. Aronson, who was born in Mitau, Latvia, was associated with Leopold Godowsky for 42 years and first came to this country in 1885. In addition to his pedagogical activities in Berlin, Vienna, Chicago and New York, he had written many articles for music magazines, a series of studies called Pianists' Digest, issued by E. B. Marks, and an unpublished biography of Godowsky. He is survived by his wife, Vera Kaplun Aronson, pianist, and a daughter, Astrid, of Chicago.

### NMC Honored

The National Music Council has been designated as one of the 50 national educational, scientific and cultural associations appointed by the Department of State to membership in the National Commission of Educational, Scientific and Cultural Cooperation, which will work with UNESCO. Howard Hanson, president, will represent the National Music Council on this commission.


**OLIVE ARNOLD** *THE ART OF SINGING*
Member, National Assn. of Teachers of Singing
101 N. ROBERTSON BLVD., LOS ANGELES 36, CALIF. Phone BR 0-4665

JEROME **MAYHALL**
MUSICAL DIRECTOR
*ICE-CAPADES*
1940-41-42-43-44-45-46
COMPOSER-ARRANGER

**FLORENTINE GARDENS**
*AMERICA'S FOREMOST CABARET-RESTAURANT*
HOLLYWOOD CALIF.

FRANK R. BRUNI *presents*
**"LAFFS with PINKY"**
starring
**PINKY LEE**
— All-Star Cast of 50 —
24 BEAUTIFUL GIRLS

**ANNE ROSELLE**
LEADING AMERICAN SOPRANO
of the world's most famous opera houses.
**Formerly Metropolitan Opera, N. Y.**
Miss Roselle is now giving vocal lessons for beginners and advanced students.
Concert and radio technique.
Studio, 42 Riverside Drive, New York 24, N. Y.
Appointment for audition may be arranged by calling TRAFALGAR 7-7152.

# BALTIMORE'S SEASON WILL TAX RESOURCES OF HALLS

By GUSTAV KLEMM

BALTIMORE, MD. — The Lyric Theatre this season is playing to more musical attractions than even in the boom war years.

The Baltimore Symphony Orchestra, for its fifth season under Reginald Stewart, has expanded its series to 19 weeks, and presents as soloists for its mid-week concerts Yehudi Menuhin. Robert Casadesus, Bartlett and Robertson, Patricia Travers, Igor Gorin, Byron Janis, Heifetz, Isaac Stern, and Martial Singher. In addition to 12 Wednesday events, there will be 8 "Popular Concerts at Popular Prices" on Sunday evenings and two performances with DeBasil's Original Ballet Russe. The Concerts for Young People have been greatly stepped up and will be given mostly in the auditoriums of the city's larger schools.

The orchestra, under Mr. Stewart, will give two concerts in Washington, one in Annapolis, various concerts elsewhere in Maryland and will make three long out-of-town tours from Florida to Canada. It gives a concert at Carnegie Hall in New York next February. A number of world premieres and works new to Baltimore are scheduled.

C. C. Cappel, manager of the Baltimore Symphony, announces two series of concert attractions. The first includes Alec Templeton, Fritz Kreisler, Don Cossack Chorus, James Melton and Vladimir Horowitz. He also announces the Icelandic Singers, Lily Pons, Martha Graham, Rosario and Antonio, and Trudi Schoop.

The National Symphony Orchestra, conducted by Hans Kindler, will journey here for 9 Tuesday evenings and present the following artists: Myra Hess, Gladys Swarthout, Tossy Spivakovsky, Rudolf Serkin, Dorothy Kirsten, Fritz Kreisler, Artur Rubinstein and Rudolf Firkusny. The March program will be purely orchestral.

The Philadelphia La Scala Opera will give five operas, their season opening on Nov. 1—Rigoletto, Aida, La Boheme, La Traviata and Lucia.

### Other Attractions

Lillian Powell Bonney, whose concert bureau represents the above organizations and the Philadelphia Orchestra in Baltimore, will present a series of recitals, the following a partial list: William Yarborough, violinist; Louis Shub, pianist; Celia Brace, violinist and Roberta Franke, piano, sonata recital. In addition her bureau announces the following: Maggie Teyte, Maryla Jonas, Russian Singers, Boystown Choir, the Strauss Festival; and the New York Philharmonic Orchestra.

Eugene Ormandy and the Philadelphia Orchestra will make six visits, four of the concerts presenting Claudio Arrau, Gregor Piatigorsky, Zino Francescatti and William Kapell.

The Peabody Friday afternoon series presents the Budapest String Quartet, Guiomar Novaes, Rose Bampton, Zara Nelsova, Robert Weede, Isaac Stern, Rudolf Firkusny, Regina Resnik, Tossy Spivakovsky, Elie Spivak, Anna Kaskas, Vronsky and Babin.

Eugene Martinet announces a fall series that includes Ballet for America, Tito Guizar and Company, Victor Borge and Company, the Jooss Ballet, and Draper and Adler. In the spring, he will offer the Gen. Platoff Don Cossack Chorus and the San Francisco Orchestra, conducted by Pierre Monteaux. Mr. Martinet will also present John Charles Thomas here in the spring, and several light opera productions.

As previously announced, Reginald Stewart, director of the Peabody Conservatory and conductor of the Baltimore Symphony, plans to produce all of the works of Brahms in tribute to the composer, who died a half-century ago. These 600-odd works will be presented by all of the city's musical groups —an ambitious undertaking for all concerned.

## Brooklyn Institute Events Include Concerts, Opera

The Brooklyn Institute of Arts and Sciences announces 69 musical events for 1946-47. The Boston Symphony under Koussevitzky will appear on Nov. 15, Jan. 10, Feb. 14, March 14 and April 11.

On the Major Concert Series are Marian Anderson, Vladimir Horowitz, Artur Rubinstein, Georges Enesco, Alexander Kipnis, Gregor Piatigorsky, Luboshutz and Nemenoff, Ossy Renardy, the Original Ballet Russe and La Meri and her company; also a "bonus" concert featuring Frances Magnes, violinist, winner of the institute's American Artists Award for 1946.

Concert and Dance Varieties present a festival of Jewish music and dance, Alec Templeton, General Platoff Don Cossacks, Mozart's Così Fan Tutte sung in English, and Trudi Schoop and her Comic Ballet. The Brooklyn Chamber Music Society under Carl H. Tollefsen schedules four programs, with the guest artists Barbara Troxell, soprano; Ralph Leopold and Nadia Reisenberg, pianists; Julius Schulman and Fredell Lack, violinists.

Soloists in the American Artists Series are Douglas Johnson, Margaret Denison and Shura Dvorine, pianists; Bernice Franette and Matilda Strazza-Kahn, sopranos; Richard Adams, violinist; Nancy Fishburn, contralto; Joseph M. Florestano, baritone; Walter Piasecki, cellist; and Walter Blazer, tenor.

The Brooklyn Music Teachers Guild will co-sponsor with the institute five concerts, and the Brooklyn Choral Singers, under Anton Rolland, present two concerts. A special spring festival, The Music of America, will be held in April. Miles Kastendieck, music critic of the Brooklyn Eagle, will give his annual lectures. There will also be single concerts sponsored by the institute.

DAVID SMITH
(Photo by Paul Briol.)

## Pianist Extols Ranch Life

"If you are a musician wishing to increase your concert repertoire, try living on an Oregon ranch." So says David Smith, pianist.

From the ranch where young Smith lives with his mother and stepfather, one must travel eighteen miles for any diversion, even a movie.

It is appropriate that after living some years in the East, Mr. Smith should return to the Northwest for further inspiration, as he was born in Portland, Ore. At the age of twelve he appeared with the Portland Symphony Orchestra under Willem Van Hoogstraaton. It was the first time in the twenty-six year history of that organization that a child had been accorded that honor.

At fourteen the boy went to Cincinnati to study with Dr. Karol Liszniewski, a faculty member of the Cincinnati Conservatory of Music. A year later his recorded entries won in a national music contest.

Given full opportunity by his teacher to develop at his own speed, young Smith did not make his New York debut until November, 1944, when he appeared at Town Hall. Since then his stature as a concert pianist has continued to grow.

Having won the Gainsborough award last spring, Mr. Smith will be presented by that foundation this season in two solo recitals, one in San Francisco, when he returns after playing concerts in the South and East.

## Jacobi Works in Hearings

Frederick Jacobi's compositions have had many recent hearings. Alexander Smallens, at the Lewisohn Stadium, conducted the first performance of Four Dances from The Prodigal Son, an orchestral suite based on the divertissement from Mr. Jacobi's opera of that name. Smallens also presented it in Washington, D. C., and on an NBC broadcast. In San Francisco the Budapest Quartet gave the premiere of String Quartet No. 3, dedicated to them. On Sept. 3 Irene Jacobi, the composer's wife, offered the initial performance of his Concertino for Piano and String Orchestra at the festival in Saratoga Springs, N. Y., with F. Charles Adler conducting. A radio introduction was the first broadcast of Mr. Jacobi's Rhapsody for Harp and String Orchestra over ABC network, with Gloria Agostini, harpist, and Joseph Stopak, conductor.


**HENRY L. SCOTT CONCERTS**
Tivoli-on-Hudson, N. Y.
Inquiries will be sent to divisional representatives.

**OLGA EISNER**
ONLY TEACHER of MIMI BENZELL
of the Metropolitan Opera Assn.
467 Central Park W., New York AC. 2-6951

MARY
**BOTHWELL**
DRAMATIC SOPRANO

**GLENN DILLARD GUNN**
PIANIST and TEACHER
Studio: 916 17th Street, N. W.
Washington, D. C.

**DAVID SMITH**
PIANIST
Personal Representative: Elsa Kopald
Graves Road, Indian Hill, Cincinnati 27, Ohio

*Brunè*
Personal Representative
17 E. 48th St., N. Y. C. PL. 5-3861 PL. 3-0687

**CLARENCE ADLER**
PIANIST and TEACHER
Studio: 336 Central Park West, N. Y. C. 25
Riverside 9-4922

**AITKEN**
PIANIST
Exclusive Management: Austin Wilder
745 Fifth Avenue New York 22, N. Y.

**HAROLD FREDERICK DAVIS**
VOICE TEACHER OF OUTSTANDING SINGERS
Member National Assn. of Teachers of Singing
606 Templeton Building Salt Lake City 1, Utah

**MIRIAM SPIER**
TEACHER OF VOCALISTS
WITH NAME BANDS, RADIO, and MUSICAL COMEDY
49 W. 52nd St., N. Y. C. 19 ELdorado 5-1941

GLAUCO
**D'ATTILI**
PIANIST
TOSCANINI
calls his playing
"MAGNIFICENT"
Mgt.: W. COLSTON LEIGH, Inc.
521 Fifth Ave., New York 17, N. Y.

**ERNICE LAWRENCE**
AMERICAN TENOR
*For information address:*
Suite 701, 119 West 57th St., New York 19, N.Y

**EVELYN READE**
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

BEATRICE *SOPRANO* **DENSON**
Suite 701, 119 W. 57th St., New York 19, N. Y.

**GERTRUDE LINDHORST**
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

**PAULA CRYSTAL**
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

**HERMAN KAPLAN**
TEACHER and VIOLINIST
*Former Head, Violin Master Classes, Kleindworth-Scharwenka Cons'e'y, Berlin.*
Teacher of Famous Violinists
515 East 89th St., N. Y. C. 28 AT. 9-7109

**THE MASCAGNI OPERA GUILD**
gives conductors, singers, musicians and dancers an opportunity to obtain complete Grand Opera experience. Information and auditions
250 W. 91st St., N. Y. C. 24 TR. 4-9646

**THELMA LAURENS**
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

**ROBERT LADOFF**
BASSO
OPERA — CONCERT — ORATORIO
4761 Broadway, N. Y. 34, N. Y. LOrraine 7-9449

**Minuetta BOREK**
PIANIST and COMPOSER
Available for Concerts and Radio
134 Haven Ave., N. Y. C. 32 WAdsworth 7-8704

**CARMELA IPPOLITO**
VIOLINIST — COMPOSER — TEACHER
Personal Address: 586 Park Pl., Bklyn., N. Y.
Phone for appointments in N. Y., NEvins 8-8252

**TERRY LAUREN**
COLORATURA SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

**GRANVILLE ENGLISH**
COMPOSER — PIANIST
Suite 701, 119 W. 57th St., New York 19, N. Y.

**TOSKA TOLCES**
CONCERT PIANIST—LECTURER
Musical Therapy Course, Hunter College
525 West End Ave., N.Y.C. 24 TR. 7-0514

**MARGERY HYDE**
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

**GLORIA GREENBERG**
PIANIST and ACCOMPANIST
Suite 701, 119 W. 57th St., New York 19, N. Y.

**OTTO HERZ**
PIANIST — ACCOMPANIST — COACH
302 W. 79th St., New York 24 SChuyler 4-5855

**THE AMERICAN STRING QUARTET**
Jose Figueroa, 1st Vl. Benjamin Levin, Viola
Julius Hegyi, 2nd Vl. Russell Kingman, 'Cello
Subsidized to bring chamber music of calibre within concerts of genuine musical purpose.
For plan and circular address the Founders' Secretary, 4 Central Avenue, Orange, N. J.

# CHICAGO Symphony Resumes

(*Continued from page 7*)

The Chicago Symphony Orchestra season got underway Oct. 3, and made a reassuringly fine start, despite the incorporation of a number of new members in the personnel. The playing as a whole was of exceptional tonal quality, reaching its culmination in Brahms' C minor Symphony, which reaped an exciting demonstration of approval at the close of the concert. Désiré Defauw, fresh from a highly successful tour in Europe, disclosed impressive stature as an interpretor of Brahms' music, a fact that became increasingly apparent to the public last season. The C minor Symphony was worked out in beautiful detail, without any sacrifice of its architectonic properties, while the tension of the splendidly wrought climaxes was heightened, rather than lessened, by the spacious repose of the conductor's underlying conception of the work. Beethoven's Coriolanus overture, Bach's D major Suite also received noteworthy performance.

Novelty of the concert was an orchestral arrangement made by Defauw of Franck's Chorale and Variations in B minor, originally written for organ. This showed a sure hand on the part of the orchestrator—there was even an organesque effect at intervals—nor can it be said that Franck's music lost in its transmutation to the richer trappings of rochestral sound.

**Jeritza Stages "Come-Back"**

A large and heart-warming audience was on hand to welcome Maria Jeritza when she made her first Chicago appearance in a decade in recital at Orchestra Hall, Sept. 19. Although "comebacks" are not without their perils—and this one proved no exception, with its vagaries of pitch and inevitable impairment of vocal quality—there is no gainsaying that in the main portion of the program, before the encores began, Mme. Jeritza maintained a winning dignity and sincerity that were a pleasure to see and hear. Nor were all evidences of a brilliant past obliterated. The program was largely made up of operatic excerpts—Voi lo Sapete from Cavalleria Rusticana, Suicidio from La Gioconda, and the closing scene from Salome—and in each of them, what the operatic world calls the "big line" was constantly in evidence, as well as considerable flexibility of emotional expression. Accompaniments were provided by Paul Meyer.

**Elman's Recital**

Mischa Elman appeared at Orchestra Hall, Sept. 22, in a recital managed by Harry Zelzer. A profusion of the violinist's special qualities—the sensuous tone, mastery of technique and warmth of feeling—distinguished many of the works performed, particularly Lalo's Symphonie Espagnole, Chausson's Poéme, the smaller pieces and encores, by Chopin-Sarasate, Benjamin, Achron, etc. It was possible, however, to quibble with Elman's approach to the B flat major Sonata, by Mozart. Wolfgang Rosé gave expert support at the piano.

**Joseph Lockett at Kimball Hall**

Joseph Lockett, pianist, was the first to appear, Sept. 24, in a new series introduced by Philruth, Inc., at Kimball Hall. The taxing program, which included the A minor Prelude and Fugue by Bach; a Brahms Ballade, Intermezzo, the Variations and Fugue on a Theme of Handel, works by Chopin, Rachmaninoff and Rosenthal, disclosed no little talent and its cultivation on the part of the performer. The first half of the program asked perhaps for less restraint and an unleashing of power for its best effect, but by the time the Chopin group was reached Mr. Lockett gave freely of his stock of abilities, among which may be mentioned a singing tone, rounded phrasing and a well defined sense of contrast and climax.

•

## William Hacker Returns From Mexico

On his recent Mexican concert tour, William Hacker, conductor of the Arkansas State Symphony, appeared in some 15 concerts, including two at the Palace of Fine Arts under the sponsorship of the American Embassy; he made a coast-to-coast broadcast over XEW of an all-Brahms program. Mr. Hacker visited Latin America as a "Good Will Ambassador from the State of Arkansas," with the sanction of Gov. Laney and Senator J. W. Fulbright. He is now on a six weeks concert tour of mid-western states. Mr. Hacker has been commissioned to write a concert boogie-woogie work, to which ballet choreography could be adapted.

**EDWARD COLLINS,**
**newly elected president of the Society of American Musicians, gave a program of his works for that organization at the Cordon Club.**

# Chicago Jottings

By DOSHA DOWDY

**Elizabeth Travis Opens Concert Season**

Elizabeth Travis, pianist, opens her mid-west season playing the first concert of the St. Cecilia Choral Society Series at Grand Rapids, Mich. This will be followed by one of two concert engagements at Milliken University, Decatur, Ill. Other fall appearances are as soloist with the West Shore Symphony Orchestra, Grand Haven, and Muskegon, Mich., and the Gary Symphony, Gary, Ind.

**Edward Collins to Play New Work**

Edward Collins, pianist-composer-teacher, after a vacation in Fish Creek, Wisconsin, has returned to his studio at the American Conservatory where he is busy teaching and preparing a recital for which he has written a new sonata.

**Tarnowski Returns from West Coast**

Sergei Tarnowski has resumed his teaching at De Paul University School of Music after holding master classes for the eighth season in Portland, Oregon, and for the third season in Boise, Idaho; Los Angeles, and Sacramento, California.

**Russian Trio to Give Premiere**

When the Russian Trio is presented in Kimball Hall recital October 25, under the auspices of the Inter-American Cultural Relations organization, the program will consist of the Loeillet Sonata No. 2 (first Chicago performance); Brahms Trio in C major; and Turina's seldom-heard Trio No. 2.

**Ruth Ray in Evanston Recital**

After a summer spent in the Finger Lakes area of New York, Ruth Ray, violinist, opens her season with a recital on Oct. 22 at the National College of Education, Evanston, Ill. The program includes the "Trille du diable" Sonata of Tartini; Ciaccona, by Bach; and a group of which one number is Miss Ray's transcription of My Lord, What a Mornin', soon to be published by Carl Fischer.

**Activities of Thaddeus Kozuch**

Thaddeus Kozuch, pianist, begins a busy concert season when he opens the Abraham Lincoln Center concert course in early November, followed by a benefit concert for the scholarship fund of the Polish Arts Club, of which Mr. Kozuch is vice-president. Concerts in December will be given at Marquette, Michigan; Rosary College; and Kimball Hall, Chicago. Mr. Kozuch will make a second appearance at Kimball Hall in a program of chamber works by Prokofieff and Turina later in December.

**Heckman in Chicago Opera Debut**

Winifred Heckman, contralto, made her debut with the Chicago Opera as Maddalena in the first of two performances of Rigoletto, on Oct. 5. Other activities include Miss Heckman's fifth appearance as soloist with the Northerners, over WGN; a concert at Illinois State Normal University; a fall tour with "Heckman Productions" (Red Path Bureau); and solo appearances in Elijah at Midland, Mich.

**Omega King Guest Artist in Detroit**

Omega King, dramatic soprano, was guest artist recently at the open meeting of the National Association of Negro Musicians, held in Detroit, Mich. Mrs. King's group included Mascagni's aria, Voi lo Sapete, and two spirituals, Ride On Jesus, and Were You There?

**Hemus Pupils to Appear**

Gladys Hemus will present a group of her pupils in recital on Oct. 26, at the Cordon Club, Fine Arts Building. Composers represented on the program are Mozart, Schumann, Brahms and Bizet. Students engaged in professional activities are: Kathe Neukirch—two months tour through the Mid-West; Margaret Schmidt, substitute soloist during August at 12th Church of Christ, Scientist; and Jane Johnson, who has been offered an engagement at the Edgewater Beach Hotel, and Virginia Hellner, soloist at religious services in Statesville, Ill.

**Lake View Musical Society Opens Season**

The Lake View Musical Society will hold its first meeting of the season on Oct. 22 at the Cordon Club. The program will be given by Marcia Data, contralto, of the Raisa-Rimini Studios; Jessie Buchtel, violinist; Olga Sorenson Suss, pianist. Accompanists will be Xenia Weicher and Louise Evans.

**Delta Omicron Hostess at Musical**

Mrs. A. H. Quade, newly elected president of Zeta Epsilon, Chicago Alumni Chapter of Delta Omicron National Music Sorority, was in charge of the program given at their "homecoming" musicale and tea in early October. Zeta Epsilon was hostess to all alumni members in the Chicago area, and to members, patrons and patronesses of Lambda chapter, Northwestern University, and to Psi chapter, American Conservatory.

**Stefan Kozakevich on Tour**

Stefan Kozakevich, baritone of the Russian Opera Quartet, began a cross country tour with that organization in Montreal, Sept. 15. Later Canadian engagements were at St. Catherine, Sept. 18, Hamilton, Sept. 20, and Toronto, Sept. 21.

STAR OF
NATIONAL NEGRO OPERA CO.
AVAILABLE FOR
RADIO – CONCERT – OPERA
CLUB PROGRAMS

*As Flora in La Traviata:*
"Omega King is of irrepressible spirit and made the role both piquant and provocative."
*—Claudia Cassidy, Chicago Tribune.*

•

OMEGA KING
DRAMATIC SOPRANO
5810 So. Park Ave., Chicago, Ill.
Tel. BUT. 4139

RUDOLPH GANZ
Booking 1946-47
Address: Hotel Pearson, 190 E. Pearson St., Chicago
*Steinway Piano — Decca Records*

SERGEI TARNOWSKY
PIANIST — TEACHER
DE PAUL UNIVERSITY SCHOOL OF MUSIC
64 East Lake St., Chicago, Ill.
Telephone Central 8194

COMING CHICAGO RECITALS
•
ANNE DE RAMUS
*Pianist*
Artist-pupil of Robert Casadesus
KIMBALL HALL
Nov. 11 — 8:15

Camille NICKERSON
*Interpreter of Creole Folk Music*
"Miss Nickerson interprets her songs with the love of a discoverer, evoking the past of New Orleans, a city of gay and tragic charm." —Palo Alto Times
KIMBALL HALL
Nov. 26 — 8:15
•
*Direction*
PHILRUTH, INC.
726 Kimball Bldg., Chicago 4, Ill. Wab. 3249

**CARA VERSON,**
**pianist of Chicago, in front of the church in Ephraim, Wis., where she practices each summer. Miss Verson has returned to Chicago after six weeks in the Wisconsin city.**


**RAISA - RIMINI OPERA SCHOOL**
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

EDWARD **COLLINS**
*Pianist—Composer—Conductor*
503 Kimball Building Chicago, Ill.

**CARA VERSON**
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Chicago 15, Ill.
Booking 1946-1947

RICHARD **DE YOUNG**
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill.
Telephone Delaware 2338

SONIA **SHARNOVA**
CONTRALTO
Studio 512 Fine Arts Building, Chicago 5, Ill.

**NORMA HETSCH**
CONTRALTO
RADIO — OPERA — CONCERT
825 Orchestra Building, Chicago 4, Illinois

**NAOMI WATSON**
*CONTRALTO*
Personal Representative: Claire McMurtry
863 N. Dearborn, Chicago, Ill.

**Maud Gutzmer**
VOCAL STUDIO
607 Fine Arts Building, Chicago 5, Ill.
Tel: Lincoln 2405

EDWARD **MOLITORE** CAMILLA
TEACHERS OF SINGERS
64 E. Van Buren, Chicago, Ill. Graceland 8438

ADA BELLE **FILES**
CONTRALTO—CONCERT, OPERA, RADIO
Howard R. Will Concert Management
332 S. Michigan Ave., Chicago 4, Ill.

**CARL CRAVEN**
VOCAL INSTRUCTOR
Director Chicago Light Opera Co.
410 S. Michigan Ave., Chicago, Ill. Web. 3632

**HARRIET CASE**
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago


# CHRISTMAS MUSIC FOR THE CHOIR LOFT

(*Continued from page* 16)

A simple short traditional Christmas carol for mixed voices, well arranged and with brief dramatic conclusion. To be sung a cappella. Duet arrangement in middle section for sopranos and men's voices.

LISTEN, LORDLINGS, UNTO ME, arr. by Claude Means. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., Inc., London). 16c.

An unusual arrangement of a traditional 16th century French Christmas carol for mixed choir, with children's choir, *ad lib.* To be sung a cappella and with occasional echo choral effects; starts with unaccompanied tenor or soprano solo. An interesting number for the holiday program.

CHRISTMAS IS COMING, by Edward T. Milkey. G. Schirmer & Co., Inc., N. Y. 18c.

A strangely unusual Christmas anthem for full chorus of mixed voices, a cappella, with annoymous text and beginning with voices in unison. Text more secular than sacred, and more suitable for use in connection with church holiday services outside the church auditorium. Lively and cheerful; 8 pages long.

CHRISTMAS IN THE MORNING, by Arthur Bergh. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 15c.

A simple but highly effective Christmas carol for mixed voices, set to old English text. Easy vocal tessitura for all parts. Organ accompaniment.

## Women's Voices
## SSA

VOICES OF THE SKY, by H. Alexander Matthews. G. Schirmer, Inc., N. Y. 18c.

An arrangement by Mr. Matthews of this portion of his well-known cantata The Story of Christmas, to be used for 3-part chorus of women's voices (Sop. I-II, Alto), with effective organ accompaniment. Text has been selected and adapted by the composer. Harmonization is excellent throughout, the interpretation requiring a high degree of shading for effectiveness. Easy vocal tessitura for sopranos with occasional deep tones for altos; 10 pages in length.

THE VIRGIN'S LULLABY, by Dudley Buck. G. Schirmer, Inc., New York. 18c.

An arrangement by Bryceson Treharne of the original Buck number, for 3-part chorus of women's voices (Sop. I-II, Alto), with organ or piano accompaniment and attractive text. Especially low tessitura for alto section. Mr. Treharne has made an artistic arrangement of this choral trio, definitely in the spirit of the Christmastide, with well wrought shadings of the many textural and musical moods involved; 8 pages long.

BORN IS JESUS IN BETHLEHEM, by C. Adolfo Bossi, transcribed and edited by F. Campbell-Watson. M. Witmark & Sons, N. Y. 16c.

A Christmas pastorale, with Latin and English texts, English version by O. G. Well harmonized for three-part women's voices (Sop. I-II, Alto), requiring flexible vocal reading and a well trained ensemble.

**HARRIET CASE,**
**after a busy summer school session, left for the East where she visited Oberlin Conservatory, Syracuse University, and students and friends in New York City. Miss Case spent the latter part of her vacation relaxing in the Pocono Mountains before returning to Chicago to open her season at the Cosmopolitan School of Music.**

Shadings and other musical contrasts well marked. Organ or piano accompaniment; 7 pages long.

## SA (or TB)

SHEPHERDS ON THE HILLSIDE, by J Lawrence Erb. M. Witmark & Sons, N. Y. 15c.

A flexibly written carol for Christmas, set to anonymous text. The musical content is bright and cheerful, yet dignified in its treatment of the subject; 4 pages in length.

## SSS

THERE'S A SONG IN THE AIR, by F. Flaxington Harker, arr. by Kenneth Downing. G. Schirmer, Inc., N. Y. 16c.

An easy-singing Christmas carol for 3-part chorus of women's voices, with piano accompaniment. (S-I, II, III.) Text by Josiah Gilbert Holland. Especially good for small choir of sopranos. The air is carried alternately by the various parts; has a simple, human appeal; 7 pages long.

## SSAA

ANGELIC CHOIR, by Robert Goldbeck. M. Witmark & Sons, N. Y. 16c.

A strikingly unusual anthem appropriate for Christmas, to be sung a cappella. The translation is by Walter Aschenbrenner. (Sop. I-II, Alto I-II.) Both music and text lend themselves to rather novel interpretation, with long humming passages and alto obbligato in the later part of composition. There are exceedingly high and low vocal tessituras involved.

## Unison

LULLABY, by A. N. Alexandrov. Russian-American Music Publishers, Inc., N. Y. 15c.

A short 2-page Christmas song—strongly Russian in flavor—for unison voices; words and adaptation by Ruth Shafer. Frequent use of dissonance. Certain measures set aside for unison humming against melody in accompaniment.

## Song

CHRISTMAS ANGELS, a Song with violin obbligato, by Lester L. Sargent, with chorale arrangement by L. L. Sargent and A. Papalardo, Festival Music Co., Washington, D. C. 50c.

A simple four-part setting of the Christmas Angel announcement with the high tessitura of the obbligato adding an ethereal atmosphere. The short hymn theme at the conclusion is taken from the Easter Alleluia.

## Male Voices
## TTBB

EASTERN SAGES (A Carol of the Magi), arr. by Robert Elmore and Robert B. Reed. J. Fischer & Bro., N. Y. 12c.

A short two-verse, 4-part arrangement of an Alsatian air for male voices (T-I, II, B-I, II) to be sung a cappella. At beginning of each verse first-tenors carry the air against 3-part humming accompaniment. Requires high-voiced first-tenor section to care for vocal tessitura in middle part of carol. Fine harmonization throughout. Performance time 2.30. Excellent for Chrisamas or Epiphany.

## For Organ

CHORALE PRELUDE on "Now Thank We All Our God," by Carl F. Mueller. G. Schirmer, Inc., New York. 50c.

The melody forming the theme upon which the harmonization and arrangement are based first appeared anonymously in Praxis Pietatis Melica (1648). Variously attributed to several 16th century composers, it is listed in Church Hymnals today as the tune Wittemberg. In this organ arrangement the melody is stated by a solo stop, picked up by chimes and built into a massive chordal scheme which passes into a florid, spirited movement, returning at the end to the opening form.

AD ECCLESIAE GLORIAM, ORGAN FANTASY, by Will C. MacFarlane. G. Schirmer, Inc., New York. 50c.

A finely constructed composition in D maj. combining interesting details of pedal point with a flowing contrapuntal scheme. The predominant theme is developed with full harmonies and brilliant modulations leading to the final soaring climax.

A CHRISTMAS PASTORALE for the Organ, by Powell Weaver. G. Schirmir, Inc., New York, 50c.

In this simple fluent presentation of the traditional pastoral form, the contrasts are effected by alternating rhythmic figuration. The chief merit of the composition lies in the directed instrumental color and in the skillful weaving into harmonic design the lovely carol, Once in Royal David's City.

CHORALE PRELUDE: "Ach, bleib bei uns Herr Jesu Christ," by Eric DeLamarter. M. Witmark & Sons, New York. 60c.

Taking as his basic melody the ancient chorale attributed to Hans Leo Hassler (1564-1612), the composer has designed a brief, elaborate contra-harmony of soft texture employing clarinet or flugel horn supported by the warmer toned organ stops in muted but full combinations.

PRAELUDIUM NO. II, "Puer natus est nobis," by Frank Campbell-Watson. M. Witmark & Sons, New York. 60c.

The original scoring of the liturgical melody which forms the foundation of this work is printed in the Gregorian notation of the Introit of the Third Mass for Christmas translated A Child is Born to Us. Beginning richly on the choir manuel, the composer presents the song in triad and passing note progression against the sustained D-flat pedal sounding the key-note. Solo stops voice the air while the orchestration is amplified and the harmonic structure becomes increasingly complex, mounting to delivery by full organ. After this, the instrumental effects are gradually reduced and a soft solo voice sings the finale against piano chords and the primary D-flat pedal point.

STEFAN
**KOZAKEVICH**
*Baritone*

**CONCERT**
**OPERA — RADIO**

"... grasp of style and idiom. Songs were expertly sung." *N. Y. Times*

"Singing of expressive persuasiveness." *N. Y. Herald Tribune*

"... one of the few operatic vocalists who possesses the ability to interpret with power and imagination the literature of song ... Sings with distinction." *Chicago Sun*

"The baritone of Stefan Kozakevich was dramatically projected ... won enthusiastic applause." *Cleveland Plain Dealer*

"His Valentine was young, fresh and expressive." *Boston Herald*

"Prince Igor sung by Kozakevich, revealed the baritone's complete mastery of the emotional and vocal aspects of the role." *San Francisco Call Bulletin*

"The striking impression made by Kozakevich in 'La Boheme' and 'Lohengrin' was further heightened ... a noble and sonorous voice." *Salt Lake Desert News*

**52 COAST TO COAST APPEARANCES**
SEASON 1945-46
INCLUDING
CHICAGO OPERA CO.
CINCINNATI SUMMER OPERA
SAN FRANCISCO RUSSIAN OPERA

AMF ARTISTS SERVICE, INC.
139 East 47th St., New York 17, N. Y.

# SILHOUETTES

By MARY CRAIG

## TO LICENSE OR NOT TO LICENSE?

Two issues coming to the fore after a lapse of years are the much-mooted proposals for the State licensing of music teachers, and the development of the Teachers' Union, affiliated with the CIO, which has begun to organize the staffs of private schools in New York and elsewhere. At the present time, State licensing, already a fact in one province of Canada, is still only a proposal here.

There are many irreconcilable views on state certification in music pedagogy, as it concerns the private teacher. (Of course, the public school music teacher has had for some years to possess certain educational credits which were laid down by the State boards of education, or in New York State by the Board of Regents.) The chief factors favoring teachers' certificates are the maintenance of a high standard of instruction, and the improvement of academic resources in various districts of the country. The latter is also increasingly accomplished by the work of the National Association of Schools of Music, which accredits schools suitably equipped.

There should, of course, be some system of checking and weeding out the unfit who exist in the arts as in other fields of endeavor. On the other hand, some of the arguments which may be adduced against a licensing system are set forth in a survey recently made by the National Guild of Piano Teachers, on the basis of which the committee in charge voted unanimously against State certification.

They declared that "a certificate does not arbitrarily indicate a good teacher"; that "many of the best and most successful teachers are those of long teaching experience, with the years of scholastic detail far behind them," and that "preparation for re-examination would entail time for intensive study of phases of musicianship not essential to the actual job of instruction." During this period of study there would be "inevitable loss of clientele and financial outlay not always easily arranged even in an active studio." The Guild further stated that "although doctors and lawyers are required to pass an examination before being licensed to practise, many will testify that this has not kept out incompetents." (Still, this system is safer.)

When one turns to the second phase of the subject, the development of unionism, it seems that the majority of established teachers in schools and individual studios are firmly opposed to a musicians' union in their field. They feel it is their right to choose where, when, how many and for how much they will teach. In other words, as far as economics and artistry permit, they desire to remain arbiters of their academic fate and not run the risk of closed schools or studios if a strike should be called because one small group somewhere insisted on shorter hours and more pay or because an inefficient instructor was "fired" and took his grievance to his local.

It is feared by some that unionism might serve to obscure gradations of teacher efficiency. Although it would serve to standardize the hours and rates of pay, a wage schedule, it is asserted, would not necessarily take into consideration differences in individual equipment or experience. A newcomer in good union standing might be classified on the same basis as the tried and faithful teacher of many years' service. As in certification, a glib candidate in passing examinations might take precedence over a more seasoned and gifted veteran who was not so fortunate in this respect.

The advocates of the teachers' union, on the other hand, promise for their members standard rates of pay, plenty of pupils, and few worries over the "spotty" vacation months when students tend to drift away temporarily. They also advocate the breaking up of the prevailing concentration of teachers in the metropolitan centers and their scattering, under union supervision, in areas less well provided with schools and civic centers.

However, some of the aspects of Art are relatively intangible, and it is at least questionable whether the fine bloom of a fully matured musical talent can in all cases be achieved solely by a standardization of instruction or by the much vaunted speed and "efficiency" of present-day methods. Some of the veterans who are now rushing to enroll for music instruction under the GI Bill of Rights are quickly learning that instruction results, especially in such an art as singing, are not easily measured in terms of hours and rates of pay.

JEANNE BUSONI,
*lyric-coloratura soprano, was heard in recital in Harrisburg, Pa., Oct. 4 and in Philadelphia, Oct. 5 and 6. She is currently engaged for a series of concerts in the Middle West and for television appearances at the Dumont Studios. (Maurice Seymour Photo.)*

EDGAR SCHOFIELD,
*voice teacher, has California and Canada well represented in a large class of his students from all parts of the country. Mr. Schofield is a faculty member of the Juilliard School of Music and teaches privately at his New York studios.*

### Lanier Bust Placed In Hall of Fame

A distinguished audience gathered at the Hall of Fame on the campus of New York University, Oct. 3, for the unveiling of a tablet and bust of Sidney Lanier, Southern poet, author and musician.

In the lengthy processional moving from the University Library around the rotunda and into the auditorium of the Library were representatives from the Diplomatic Corps in Washington, the United States Senate, noted educators, officials of the United Daughters of the Confederacy and Veteran groups, and members of the Lanier family.

The ceremony commenced with a greeting by Vice-Chancellor Harold O. Voorhies, followed by a response from James Rowland Angell, director of the Hall of Fame. Mrs. John M. Wilcox, President-General of the Daughters of the Confederacy, made the speech presenting the bust, which was designed by Hans Schuler and commissioned through gifts from the UDC, with assistance from Stephen J. Wigmore and the Foster Hall Collection of the University of Pittsburgh. Sidney Lanier, grandson of the poet, unveiled the beautiful bronze, after which Robert Lanier Anderson, for the City of Macon, Ga., with Sandra Lanier McKean and Michael Lanier Trompi, great-grandchildren of Lanier, and others laid on the dais flowered wreaths from a long list of donors headed by President Truman.

The program included a brilliant address by Mrs. Walter D. Lamar, Chairman of the Lanier Committee, and an illuminating tribute to the poet by Isaiah Bowman, president of Johns Hopkins University. John Wummer, solo flutist of the New York Philharmonic, played splendidly numbers chosen from compositions mentioned in the letters of Lanier during the period when he held the post of first flutist with the Peabody Symphony, Baltimore. Jean Dickenson, soprano, sang with artistry and tonal purity songs of the middle 19th century. Arpad Sandor was the expert accompanist. Alfred Greenfield presided impressively at the organ. M. C.

### In Memoriam . . .

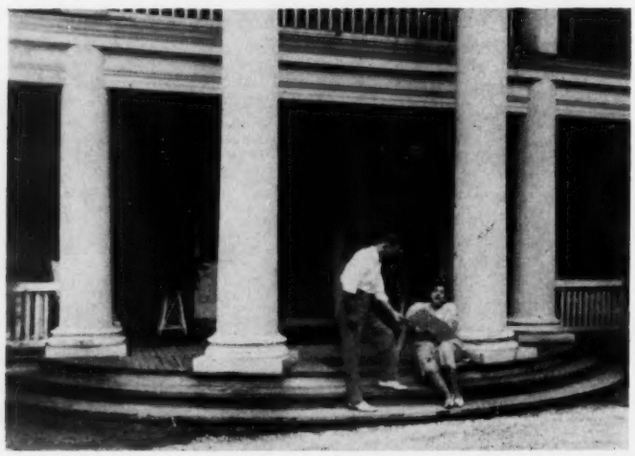
The world of song lost a valuable and interesting personality in the passing of Enrica Clay Dillon, who had served as dramatic coach for many operatic stars of two generations. Her death was announced from her home at Harrison, Me., on Oct. 9.

Though Miss Dillon had appeared as a singer of leading roles in her own right (she had given some 1,800 performances in opera houses of Europe and South America and had been decorated by King George V after a concert at Buckingham Palace) she concentrated in later life on training singers in the dramatic art of these roles.

She came of a musical family, which included her sisters, Josephine Dillon Gable, voice teacher of Hollywood and the first wife of Clark Gable; Fannie Charles Dillon, author and composer, and Vivian Dillon, of Zurich, Switzerland.

Miss Dillon served as dramatic director of the Philadelphia Operatic Society, the Washington Civic Opera, the Greenwich Village Theatre School of Acting, and the Opera Classes of the New York Singing Teachers Association. In New York she built the Grove Street Theatre and directed the U. S. premiere of Rutland Boughton's opera, The Immortal Hour, which had a phenomenal run in Glastonbury and London, which it did not duplicate here.

Undaunted in her project to establish small opera houses, she built the Deertrees Theatre on her Harrison estate, where for many seasons young singers registered for training and experience and artists for 'refresher" courses.



ADELAIDE VAN WEY, contralto, and DONALD LEE MOORE, composer, at Silvermont, the Van Wey summer home at Brevard, N. C. The two are collaborating on a book of North Carolina folk tunes.


**ALTHOUSE**
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

**IONA HARMS**
SOPRANO — Concert, Oratorio, Radio
Member NYSTA
Studio: 36 W. 73rd St., N. Y. 23 EN 2-4968

**EDITH HENRY**
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2558 Member of NYSTA

**FRANK BIBB**
TEACHER OF SINGING
Faculty PEABODY CONSERVATORY since 1921
N. Y. Studio: 315 W. 57th St., N. Y. 19, N. Y.
Thursdays, Fridays & Saturdays CO. 5-6682

**VERA CURTIS**
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
17 E. 86th St., N. Y. City 28 ATwater 9-5308

**DICIE H. HOWELL**
Nationally Known Oratorio and Concert Soprano
*Teacher of Singing*
Member NYSTA and NATS
Studio 818 Steinway Hall, New York 19, N. Y.
CI. 6-2994 VO. 5-3800

**MARTHA ATWOOD BAKER**
Teacher of Singing
NEW YORK RESIDENT SCHOOL
113 W. 57th St., New York 19, N. Y. CI. 6-7129

**THE GERSTER-GARDINI SCHOOL OF SINGING**
*Founded by Etelka Gerster, 1894*
Complete Training: Opera—Concert—Radio
200 W. 58th St., New York City 19. CO. 5-9131

**ROMANO ROMANI**
Vocal Teacher and Coach
of ROSA PONSELLE
113 West 57th St., N. Y. C. CIrcle 7-4788

**SCHOOL OF MUSIC**
of the Brooklyn Free Musical Society, Inc.
Dmitry Dobkin, Director — Faculty of 40
160 West 73 St., New York 23, N. Y.

**LEON CARSON**
TEACHER OF SINGING
Member NYSTA. Member Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1884

**ROMLEY FELL**
TEACHER OF SINGING
Studio: 16 Central Ave., Newark 2, N. J.
Telephone Market 2-0020

**AMY ELLERMAN**
COMPLETE VOCAL TRAINING
Accredited by Amer. Theatre Wing
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23 TR. 7-0466

**ALESSANDRO ALBERINI**
VOICE BUILDER
Member NYSTA Member NATS
160 West 73rd St., New York 23, N. Y. TRafalgar 7-6700

RITA **KITTAIN** • LYDIA **CHALIAPIN**
Complete vocal training—repertoire, languages, stage
865 West End Ave., N. Y. C. ACademy 2-8156

**RENATO BELLINI**
TEACHER OF SINGING
COACH and COMPOSER
Studio—171 W. 71, New York 23, N. Y. SC. 4-8926

**KNOCH**
Operatic Coach of HELEN TRAUBEL since 1939
TR. 4-6117 8 West 86, New York 24

# Activities of the Artists

Andre Kostelanetz will present the mid-western premiere of The Symphonic Story of Jerome Kern by Robert Russell Bennett when he conducts the St. Louis Symphony Orchestra on Nov. 4.

Franz Allers will conduct the annual concert of the American Friends of Czechoslovakia celebrating Czechoslovak Independence Day, at Hunter College auditorium on Oct. 29, with Rudolf Firkusny as piano soloist. The orchestra will be composed of members of the CBS Symphony.

Josh White, ballad and folksong singer, opens his first cross-country tour on Oct. 17 at Eaton Auditorium, Toronto. Assisting artist on the tour is Josephine Premice, Haitian dancer.

Vivian della Chiesa, soprano, sang at Hofstra College, Hempstead, L. I., on Oct. 7, and Oct. 9, in the Atlantic City Auditorium before an audience of 5,000 delegates to the Convention of American Gas Men.

The Young Men's Symphony Orchestra, Max Jacobs conductor, now in its 43rd year as a training orchestra, resumed rehearsals on Oct. 6. Membership is open to qualified players. Tuition is free. Applicants should report to Mr. Jacobs with their instruments at the City Center on Sundays at 10:30 A.M.

Mr. and Mrs. Robert Korst announce the marriage of their daughter, Eva Maria, to Edward Everett Wise on Sept. 21 at Woodstock, N. Y.

Eugene Goossens will conduct the world premiere of his Second Symphony with the BBC Symphony Orchestra in the Albert Hall, London, in October.

Isidor Achron's new composition, Improvisation, will be introduced by Mischa Elman in his forthcoming Carnegie Hall recital.

The Griffith Music Foundation has taken over the management of the New Jersey Symphony Orchestra, of which Frieder Weissmann is conductor. It will extend its concerts to other parts of the state besides Montclair and the Oranges.

Muriel Rahn will leave on a concert tour Nov. 14 which will take her to Columbia, S. C.; Fort Worth, Dallas, Houston, Corpus Christi; Oklahoma City; and later to Cincinnati, Dayton, St. Louis, Kansas City, Topeka, Los Angeles and subsequently to New York where she will give a Town Hall recital on Easter Sunday. Miss Rahn appears at the Academy of Music in Philadelphia on April 11.

Irving Schwerké, former general European representative of the Musical Courier, is on tour with Michel Gibson, violinist, to give 120 violin-piano concerts in Minnesota, Iowa, and the Dakotas under the department of concerts and lectures of the University of Minnesota.

Claude Monteux, son of Pierre Monteux, conductor of the San Francisco Symphony, has been engaged as first flutist by Efrem Kurtz, conductor of the Kansas City Philharmonic.

Susanne Sten, mezzo soprano, after three appearances with the New Orleans Summer Symphony, sings in that city in opera this month. She will then give recitals in Florida. Her season was opened Oct. 1 as soloist with the Promenade Symphony in Toronto.

The National Council of Mu Phi Epsilon announces the appointment of Bernice Swisher Oechsler as national executive secretary-treasurer of the sorority. The national executive office, since Oct. 1, has been located at 6604 Maplewood Ave., Sylvania, Ohio.

Abbey Simon, pianist, has been signed for a long term contract by the Lawrence Evans Artist Management, division of Columbia Concerts.

Joseph Szigeti, violinist, arrives by plane in New York on Oct. 15 after a five months concert tour of Europe. Mr. Szigeti's only New York recital takes place at Carnegie Hall, Nov. 25.

Andrew Schulhof goes to England to attend the Delius Festival under Sir Thomas Beecham between Oct. 26 and Nov. 22. Mr. Schulhof also will visit Holland, Switzerland and France.

Glauco D'Attili will give his second piano recital of the season at Town Hall on Nov. 9. The first was on Sept. 8.

Dr. Raymond Kendall, executive director of the Rachmaninoff Fund, has announced the appointment to the board of directors of Constance Hope, Sidney Blumenthal, and Chester Barnard. William Grant Still and Dean Dixon have been added to the artists' advisory committee, headed by Dr. Serge Koussevitzky.

Hugo Kolberg, concertmaster of the Pittsburgh Symphony Orchestra, has joined the faculty of the Department of Music, at the Carnegie Institute of Technology.

Dr. Fritz Reiner, conductor of the Pittsburgh Symphony, has appointed Andrew Schulhof as his personal representative.

An Autumn Festival of 18th Century Music is being held in the Governor's Palace in Williamsburg, Va., during the week of Oct. 14. The six programs present Ralph Kirkpatrick, harpsichordist; Alexander Schneider, violinist; Mitchell Miller, oboist; Daniel Saidenberg, cellist; and Viola Morris and Victoria Anderson, vocal duo.

Arturo di Filippi, founder and director of the Opera Guild in Miami, Fla., has renewed George Schick's contract as musical director. The season will be given in January, when Puccini's La Bohéme will be staged with a cast including Metropolitan Opera singers. Besides five local performances, the Guild plans to extend its season to other cities of Florida.


MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

EMMY JOSEPH, PH.D.
TEACHER OF SINGING
Voice training on physiological principles
562 West End Avenue New York 24, N. Y.
RIverside 9-5750

STUART ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 CIrcle 6-8067
On tour 1946-47 with Patrice Munsel and Charles Kullman

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel and Toba Brill
123 West 79th St., N. Y. C. TR. 4-9001

WALTER GOLDE
TEACHER OF SINGING
Music Faculty Columbia University
113 West 57th St., N. Y. C. 19 CO. 5-9568

WELLINGTON SMITH
BARITONE—TEACHER OF SINGING
N. Y. Studio: 315 W. 57th St. CO. 5-4897
Boston Conservatory—Boston University
Wednesday and Thursday

RITA SEBASTIAN LATHAM
BEL CANTO FOUNDATION
Voice faults diagnosed, corrective measures applied patiently and understandingly.
Write for folder. 144 West 57th St., N. Y. C.

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5554

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

ALICE HACKETT
PIANIST
Short Course for Teachers on Material for Beginners, Intermediate and Advanced Students, and HOW to Present it.
204 South 8th Street Fort Dodge, Iowa

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co. (15 years) 1920-35
Opera and Concert Repertoire
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
344 West 72nd St., New York TRaf. 7-4999
VOICE TEACHER AND COACH
of such pupils as
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

WILLIAM A. C. ZERFFI
TEACHER OF SINGING
Send for reprint "The Search for a Vocal Method"
37 West 94th St., N. Y. C. 25 ACademy 2-1237

MAY L. ETTS
TEACHER OF PIANO
ASSISTANT TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

GEORGE BOLEK
TEACHER OF SINGING—PROGRAM BUILDING
1521 Bolton St., Baltimore, Md. LA. 1474
Mondays: 811 Steinway Hall, New York

Prof ANGELA WESCHLER
TEACHER OF PIANO
Musical Education for Children and Adults
Piano courses for teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Teacher of Piano in all its Branches. Modern technique. Interpretation in classical and modern repertoire. Class rehearsals. Musicales, giving students opportunity for public appearances. Fall and Winter Terms. Summer School. For information write to Mr. Berúmen, in care of
THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., (89th St.) N.Y.C. 28 AT. 9-7470

VIKTOR FUCHS
Only Teacher of
Igor Gorin and Irene Jessner (Metropolitan)
44 W. 77th St., New York TRafalgar 7-7716

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Summer Class—Southwest Harbor, Maine
801 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIC
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

GLADYS MAYO
TEACHER OF PIANO
Faculty member of Institute of Musical Art at Juilliard School
550 Riverside Drive, N. Y. C. MO. 2-6114

FRANCIS ROGERS
TEACHER OF SINGING
Member American Academy of Teachers of Singing and N. Y. Singing Teachers' Assn.
144 East 62nd Street, New York 21, N. Y.

RAISSA P. TSELENTIS
CONCERT PIANIST—TEACHER—LECTURER
315 West 57th Street, New York 19, N. Y.
COlumbus 5-5197

NORMAN JOLLIFFE
TEACHER OF VOICE
Member American Academy of Teachers of Singing
Hotel Ansonia, New York 23, N. Y. TR. 7-0553

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony (Schroeder & Gunther).
608 Carnegie Hall New York 19, N. Y.

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
21 E. 76th St., N. Y. C. 21 BUtterfield 8-2567

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner, all of Metropolitan Opera.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ALEXIS SANDERSEN, Tenor
TEACHER OF SUCCESSFUL SINGERS
Concert — Opera — Radio — Church
Studio 257 West 86th St., New York 24, N. Y.
TRafalgar 7-6149

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

H. WALTER HATCHEK
PIANIST—COACH—ACCOMPANIST
304 West 78th St., New York 24, N. Y.
Tel. ENdicott 2-2481

HARLIE E. WILSON
PIANIST—ORGANIST—ACCOMPANIST
Teacher of Piano and Pipe Organ
47 Charles St., N. Y. C. 14 CHelsea 2-5174

EDGAR SCHOFIELD
NATIONALLY KNOWN VOCAL TEACHER
Faculty of the Juilliard School of Music
806 Steinway Bldg., 113 W. 57th St., N. Y. C. 19
CIrcle 7-1130

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing
Coach. Overstrained, defective voices adjusted
610 Riverside Drive, N.Y.C. Edgecombe 4-2388
and Washington, D.C.

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

LOTTE LEONARD
Voice Teacher, Interpretation, Program Building, Complete Education in Opera, Oratorio, Lieder.
Teacher of Nan Merriman and Paula Lenchner
48 W. 84th St., New York City. TRafalgar 4-6348

HENRIETTA M. HEATH
PIANIST and TEACHER
Classes for adults and children
13 Lorraine Place, Summit, N. J.
Tel.: SUmmit 6-6534

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Member of voice faculty
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

# NEW PUBLICATIONS

Information from Carl Fischer and H. W. Gray arrived too late for the article, What the Publishers Are Buying, that appeared in the Oct. 1 issue of the Musical Courier. However, the facts are of such value to composers that they are being recorded below and may be considered as a continuation of the article.

The catalogue of Carl Fischer, Inc., is very broad in scope, for in addition to what is called the "standard" field, they have also published popular successes. Manuscripts should be submitted in legible form, written in ink (not on records), and are welcome unsolicited. Composers should work almost a year in advance for seasonal manuscripts, as works for Christmas are generally published in July or August. Gustave Reese, the Director of Publications, is most encouraging to the unknown composer, for he writes, "I can say, without reservation, that the aspiring composer who makes it his business to learn his craft and who is gifted will always be welcomed by Carl Fischer. While we naturally have an abiding respect for tried and true talent, we are constantly looking for new people also."

The H. W. Gray Company specializes in all forms of choral music; sacred and secular songs; organ music and text books on music. They prefer manuscripts submitted by first class mail, unsolicited. For the coming year there is a demand for organ solos and sacred choruses for mixed, male or female voices.

•

The Fifth Annual Contest for Young Composers sponsored by the Student Division of the National Federation of Music Clubs has been announced by Marion Bauer. The classifications are the same as those in the last contest which closed in April, 1946. There will be $50 and $25 prizes respectively for a choral work, in any combination of voices, 3 to 5 parts, and 4 to 6 minutes playing time.

Identical awards are offered for a string quartet or a chamber music instrumental combination, without piano, of 6 to 10 minutes in length. A first prize of $100 will be awarded for a small orchestral work, not to exceed 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, percussion and strings, including piano or harp, if desired. 6 to 10 minutes playing time. A second prize of $50 is offered in this classification.

The contest is open to native-born or naturalized composers of the U. S. and its possessions, who are between the ages of 16 and 25 by Apr. 1, 1947, the closing date of the contest. Manuscripts may be submitted to Marion Bauer, 115 W. 73rd St., N. Y. Entry blanks must be secured first.

### For String Orchestra

SPICCATO CAPRICE, by Arthur Foote (trans. by Hugo Norden). Arthur P. Schmidt Co., N. Y. Score and parts $1.25, additional parts 30 cents.

A great amount of charm and frolicking good humor is encountered in this miniature by the eminent American composer who died in 1937. It is over scarcely before it has begun, but in its brief span it allows for some sparkling spiccatto string writing. The scoring is for the usual quartet—two violins, viola and cello, with bass *ad lib* doubling the cello part.

### For Violin and Piano (or Orchestra)

DOWN EAST SUITE, by Douglas Moore. Carl Fischer, Inc., N. Y. $1.25. Score and parts on rental.

There are three movements to this suite: allegro con brio, molto andante, and allegro moderato. A racy flavor is heard at the opening, which requires a violinist of more than average competence. Melody of a pronounced and sincere nature permeates the andante, while the last movement has some skillful dialogue between violin and piano. This well constructed work should have a place in the repertoire of a serious violinist.

### For Flute, Clarinet and Piano

THE BUTTERFLY, by Calixa Lavallee (arr. by Rosario Bourdon). Ensemble Music Press. Carl Fischer, Inc., N. Y., distributors. $2.50.

Faintly suggestive of Rimsky-Korsakov's Flight of the Bumble Bee, the flute and clarinet here join forces in a running series of configurations. The music is pleasant enough, though not particularly adventurous, the piano part is easy, and the piece should make a strong appeal to school recitalists.

### For Clarinet and Piano

VALSE (from The Christmas Tree), by Rebikoff-Grunes. Russian-American Music Publishers, Inc., N. Y. 60c.

Written for flute, clarinet or violin, this fairly simple piece is in D minor and is a pleasant, salon-type effort. It has an appealing theme, and the piano part is deftly woven around it.

### For Flute and Piano

SONG, by Jack Beeson. Hargail Music Press, N. Y. 35c.

This is a quiet, contemplative piece with a piano accompaniment that has its full quota of dissonance. It is short, rhapsodically constructed, and maintains its mood throughout.

### For Flute Unaccompanied

VARIATIONS ON A SWEDISH FOLKTUNE, by Ingolf Dahl. DENSITY 21.5, by Edgar Varèse. New Music Society Publisher, Vol. 19, No. 4, N. Y.

Dahl's Variations, virtuoso in nature, exploit every aspect of flute technique, and is quite difficult. Equally difficult is Density 21.5, which was composed in 1936 for Georges Barrere and re-issued this year. It is rhythmically very involved, has some atmospheric effects, and is musically demanding. The player will have to accustom himself to a melodic line that is highly unorthodox, to say the least.

### For Horn and Piano

NOCTURNE, by Gunther Schuller. Mills Music, Inc., N. Y. 60c.

This is a bitingly dissonant work, rather massively constructed. The composer has favored a strong chordal formation that builds up to a climax and then dies away. Since there are not too many original compositions for solo horn in F, this seems to help fill a gap.

### For Piano Solo

EIGHT PIANO PIECES, by Ernst Krenek. Music Press, N. Y. $1.

Written atonally, these pieces probably were slanted toward students. As such they are of value, since they are not too difficult and can serve as an introduction to modern music for pianists of moderate attainments. Notes to the composition technique are included in the edition, as are notes on the interpretations. Students would do well to study the former, which give an excellent idea of how an atonalist arranges his tone rows.

TOCCATA, by Burrill Phillips. Elkan-Vogel Co., Inc., Philadelphia. 80c.

This is slightly jazzy, cleverly written piece that would make a good encore selection. It looks and sounds more difficult than it actually is, although it is not exactly for the novice. No chordal work is present; the writing consists largely of scale passages, and the music would make a good etude for finger independence.

DANCE NEGREIRA, by Octavio Pinto. G. Schirmer, Inc., N. Y. 90c.

A real virtuoso piece, this abounds in barbaric rhythms of varying degrees of complexity. Its tempo is presto; it is composed over an accentuated bass and builds to a resounding climax. Local color can be found in a large dose here, and those interested in brilliant effects should investigate.

VARIATIONS ON A THEME IN PHRYGIAN MODE, by Camil Van Hulse, op. 26. Composers Press, Inc., N. Y. $1.

Orthodox in composition, the quiet theme on which this composition is based is imaginatively treated. Despite some latter-day piano writing, the composer has adhered in style to the nature of the theme and has not lost sight of its modal qualities. Most of the variations—there are twelve in all—are short and to the point, and there is an epilogue that neatly sums up the work.

THE WAY YOU LOOK TONIGHT and LOVELY TO LOOK AT, by Jerome Kern (arr. by Max Lanner). T. B. Harms Co., N. Y., $1.

Max Lanner has put together a conventional potpourri of the two Kern favorites, complete with introductory flourish and an assortment of blues chords. The piece is not too easy to play, and the improvisation will have to be carefully worked over.

### For Voice and Piano

ALBUM OF TWENTY SONGS, by Gabriel Fauré. Edward B. Marks Music Corp., N. Y. $2.

For mezzo-soprano or baritone, this first volume contains the following songs: Le Papillon et la Fleur, Mai, Dans Les Ruines d'une Abbaye, Les Matelots, Seule!, Serenade Toscane, Chanson du Pêcheur, Lydia, Chant d'Automme, Rêve d'Amour, L'Absent, Aubaude, Tristesse, Sylvie, Après un Rêve, Hymne, Au Bord de l'Eau, La Rancon, Ici Bas!, Noël. Some are well known and others relatively unfamiliar, but these excellent songs should be investigated by connoisseurs of the best in song literature.

SONG AFTER THE BATTLE (from the Cantata Alexander Nevsky), by Serge Prokofieff. Op. 78, No. 2. Russian-American Music Publishers, N. Y. 75c.

Alexander Nevsky is not too well known in the concert hall, but many have attended the movie and listened to the recordings. This is the mezzo-soprano solo that is heard after the battle scene. It is bitingly simple, mournful and poignant. The vocal line is contained within the octave, and neither the voice nor piano part will pose any difficulties.

THE COMMONPLACE; O FRIEND; by Ernst Bacon. Associated Music Publishers, Inc., N. Y. 60c each.

Bacon is a skilled composer who can spin engaging melodies. Here he turns to two of America's great poets. The Commonplace uses verse by Whitman; in the middle section directions are given for the singer to speak his lines. O Friend is set to a Dickinson poem, and is an imaginative treatment of a frail lyric. Both songs are for medium voice.

### For Mixed Voices

THE SEER (Choral Rhapsody No. 2), by George Frederick McKay. J. Fischer & Bro., N. Y. 60c.

This work uses a standard chorus—soprano, alto, tenor, bass—has a piano part and is composed of four sections—Mystic Song, The Scourge, Bacchanal, and Unto Each and Unto All. It is skilfully written, the music following the text with fidelity, and there is an individual harmonic treatment that raises it above the level of Handelian imitation. The text is by Emerson.

**ANN CHENEE AND THE LATE BELA BARTOK**

**in a discussion of the latter's Mikrokosmos. On Oct. 6 Miss Chenee appeared at the Piano Teachers Congress at Steinway Hall in a talk on Bartok's Contribution to Modern Teaching. (Photo by Larry Gordon.)**


**ALTON JONES**

"HE GAVE THE SONATA EPIC BREADTH MAKING OF IT A MUSICAL DRAMA, PASSIONATE AND THRILLING." —N. Y. Staats-Zeitung

CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK

**EDITH SEWELL**

SOPRANO
OPERA — CONCERT
ORATORIO — RADIO
Suite 701, 119 W. 57th St., N. Y. C.

**ELIZABETH KABOOLIAN**

SOPRANO
Suite 701, 119 W. 57th St.,
New York 19, N. Y.

**HELEN ALEXANDER** LYRIC SOPRANO

Concert Management VERA BULL HULL, 101 West 55th Street, New York City 19

**LAWRENCE EVANS**
**Artist Management, Inc.**
Div. COLUMBIA CONCERTS Inc.
113 West 57th St., New York 19, N. Y.
*Include under their management*

**Rose Bampton**
Leading Soprano—Metropolitan Opera

**Walter Cassel**
Baritone

**Nadine Conner**
Soprano—Metropolitan Opera

**James Melton**
Tenor—Metropolitan Opera

**Mona Paulee**
Mezzo-Soprano—Metropolitan Opera

# PICKUP CHATTER

## RECENT DISC RELEASES

### Orchestral

FRANCK: Symphony; Philadelphia Orch., dir. Ormandy. Columbia M-MM-608, 5 discs, $5.85.

GRIEG: Symphonic Dances, Op. 64; LIADOFF: Baba Yaga; Indianapolis Orch., dir. Sevitzky. Victor M-DM-1066, 3 discs, $3.85.

HAYDN: Symphony No. 97 in C; London Phil. Orch., dir. Beecham. Victor M-DM-1059, 3 discs, $3.85.

MASSENET: Ballet Suite from Le Cid; Boston "Pops" Orch., dir. Fiedler. Victor M-DM-1058, 3 10-inch discs, $3.

SCHUMANN: Symphony 1 in B flat; BRAHMS (arr. Leinsdorf): Chorale Prelude No. 8; Cleveland Orch., dir. Leinsdorf. Columbia M-MM-617, 4 discs, $4.85.

TCHAIKOWSKY: Nutcracker Suite; N. Y. Philharmonic Orch., dir. Rodzinski. Columbia M-MM-627, 3 discs, $3.85.

TCHAIKOWSKY: Symphony 5 in E min.; Boston Orch., dir. Koussevitzky. Victor M-DM-1057, 6 discs, $6.85.

### Instrumental

BACH: Piano Concerto in D min.; Eugene Istomin and Busch Chamber Players, dir. Busch. Columbia M-MM-624, 3 discs, $3.85.

BEETHOVEN: Quintet in C, Op. 29; Budapest Quartet with Milton Katims (viola). Columbia M-MM-623, 4 discs, $4.85.

BENJAMIN: Elegy, Waltz and Toccata; HARRIS: Soliloquy and Dance; William Primrose (viola) acc. Vladimir Sokoloff (in the Benjamin) and Johana Harris. Victor M-DM-1061, 4 discs, $4.85.

CHOPIN: Mazurkas in B flat (posth.), F min. (Op. 68, No. 4), G min. (Op. 67, No. 2), and B min. (Op. 30, No. 2); Nocturnes in E min. (Op. 72, No. 1), and C sharp min. (posth.); Waltzes in D flat and G flat (Op. 70, Nos. 1 and 3); Maryla Jonas (piano). Columbia M-626, 3 discs, $3.85.

KREISLER: Concerto in C (In the Style of Vivaldi); Chanson Louis XVIII and Pavane (In the Style of Couperin); Kreisler and Victor Orch., dir. Voorhees. Victor M-DM-1070, 3 discs, $3.85.

PROKOFIEFF: Quartet No. 2 in F, Op. 92; Gordon String Quartet. Concert Hall Limited Edition A1, 3 plastic discs.

RACHMANINOFF: Second Piano Concerto; CHOPIN: G flat Impromptu; Artur Rubinstein and NBC Orch., dir. Golschmann. Victor M-DM-1075, 5 discs, $5.85.

SZYMANOWSKI: Four Mazurkas, Op. 50, Nos. 1-4; Artur Rubinstein. Victor 11-9219, $1.

### Vocal

FOLK SONGS AND BALLADS OF AMERICA; Margaret Dodd Singers. Hargail HN-705, 2 10-inch discs, $2.62.

FRIML: Ma Belle; TRADITIONAL: Juanita; Robert Merrill (bar.) with orch. dir. H. Leopold Spitalny. Victor 10-inch disc 10-1239, 75c.

LEHAR: Merry Widow Waltz; Vilia; Eleanor Steber (sop.) and orch. dir. Jay Blackton. Victor 11-9218, $1.

LISTOV: Song of the Tachanka; FOLK SONG: Nightingale; General Platoff Don Cossack Chorus, dir. Nicholas Kostrukoff. Victor 11-9220, $1.

MacGIMSEY: Thunderin', Wonderin'; SPIRITUAL: Deep River; Ezio Pinza (bass), acc. Gibner King. Columbia 10-inch discs 17383-D, 75c.

MOORE: Believe Me If All These Endearing Young Charms; Oft in the Stilly Night; Christopher Lynch (ten.), acc. Gerald Moore. Victor 10-inch disc 10-1247, 75c.

OPERETTA FAVORITES; Jeanette MacDonald (sop.), with orch. and chorus dir. Russ Case. Victor M-1071, 3 10-inch discs, $3.

PROGRAM OF RADIO FAVORITES; James Melton (ten.), with orch. dir. David Broekman. Victor M-1060, 3 10-inch discs, $3.

RACHMANINOFF: O Cease Thy Singing; The Soldier's Bride; All Things Depart; In the Sorrow of the Night; The Answer; Before My Window; Sorrow in Springtime; Floods of Spring; Lilacs; The Drooping Corn; Jennie Tourel (mezzo-sop.) acc. Erich Itor Kahn. Columbia M-625, 3 discs, $3.85.

A new recording of the Haydn symphony was needed; the same can hardly be said of the Franck or Tchaikowsky symphonies, while, as far as the record buyer is concerned, the Koussevitzky recording of Schumann's First will prove superior to the present Leinsdorf version. Taking them in order, the Haydn is one of those inevitably delightful affairs, melodious all the way through, that makes one wonder afresh at the old master's fecundity. Beecham conducts with his usual polish, and has been accorded clear, well-balanced recording. This set is a good companion to the recently issued No. 98 in B flat, with Toscanini and the NBC.

The new Franck symphony is undoubtedly the most superior version available, mechanically. Ormandy, however, conceives it sentimentally; he does not let the music speak for itself but exaggerates the climaxes, introduces an excess of tempo variations, and makes it even more full-blown than it really is. Former versions include interpretations by Monteux and Beecham; those should be investigated. There also are several excellent—and cheaper—releases of the Tchaikowsky Fifth, including those by Rodzinski, Beecham and Ormandy. Koussevitzky's new set, magnificently realized, can rank with any of them. This symphony always has been one of his specialties; he stresses the drama rather than the lyrical qualities, and his reading is highly exciting. However, he takes six discs to the others' five, adding a dollar to the price.

Not played very often, the Schumann First is nevertheless a gracious score that in many respects is the acme of romanticism. Some musicologists point out its defects in form and orchestration, but the work triumphantly lives on, defects and all. Leinsdorf conducts capably, but there is a bit more in the music than he brings out. He often inclines to too pedestrian a tempo and lacks the imaginative touches that would color the score. Koussevitzky's version is preferable.

For lighter fare, the Grieg Dances on Norwegian melodies will provide some charming moments. This is the only available set, and those who like the Peer Gynt Suite may discover that this is even more rewarding. Sevitzky leads the orchestra in a clean, sympathetic performance, and has been well recorded. So has Rodzinski in the Nutcracker Suite, which is a brisker performance than that usually accorded the ballet music. The album of excerpts from Le Cid, while not the most soul-stirring music ever written, is excellent lightweight material, interpreted by Fiedler with the appropriate pomp and circumstance.

### Jonas Plays Chopin

Maryla Jonas, in her Chopin album, demonstrates some of the qualities that the public acclaimed last season. Here is an uninhibited style of piano playing, highly colored, romantic in conception, grand in style. The only reservation that might be made is a tendency to overstress, to make too much of a good thing. There is a mistake in labelling: on side 1 is played a posthumous Mazurka in B flat and the F minor Mazurka; on side 2, the G minor and B minor Mazurkas. Incidentally, the C sharp minor Nocturne, the Polonaise and the C sharp minor Nocturne are first American recordings.

New to the catalogues are the Benjamin and Harris works. Both modern examples of composition, they are sincere, able efforts that should be listened to with attention. No abler exponent than Primrose and his accompanists could be desired. A different sort of modernism—more folk-like in mood—is found in the Szymanowski mazurkas, which are rugged, individual treatments of Polish melodies, played by Rubinstein with virtuosity.

### Three Concertos

If by now the Rachmaninoff Second Concerto does not cause an acute pain of musical indigestion, the Rubinstein-Golschmann version will be worth having. Rubinstein gives a fast, energetic performance that is less subtle than the older Moiseivitch album (hard to obtain now) but more exciting and better recorded.

Less successful is the Istomin-Busch Bach concerto. In that set the treatment is heavier than the music warrants, and somewhat lacking in flexibility. Thus the old Edwin Fischer version still remains definitive.

In Kreisler's Concerto in C, we find the eminent violinist's amiable realization of ancient music, well played and recorded.

### Chamber Music

Relatively unfamiliar, Beethoven's Quintet in C is a first-period work that strongly suggests the masterpieces to come. Haydn is present, but so is the Beethoven of the Rasoumowsky quartets and Seventh Symphony. The slow movement is penetrating, the last movement boisterous, and the part writing sometimes is orchestral in effect. It would be a shame if only connoisseurs listen to the set, since there is enough melodic content to make it attractive to nearly all. The recording seems slightly overamplified; the performance is superb.

Judging from the qualities of the Prokofieff, Concert Hall has made discs of as good a quality as ever released. Surfaces are noiseless, the frequency response is exceptional, and the balance about perfect. The music, written in 1942, is nationalistic, biting, dissonant, with an Oriental flavor in the slow movement and dancelike themes in the last. One mistake is encountered in the otherwise excellent notes to the set: Jacques Gordon's age is given as 21, which should flatter him no little.

### Rachmaninoff Songs

Merrill, Steber, Pinza, Lynch, MacDonald and Melton do all that their public would expect of them. It is to Miss Tourel that vocal honors of the month fall. Rachmaninoff's songs are among the best things he ever did, and Tourel's warm, intimate voice does them ample justice. First a musician and then a singer, she does not use the songs as a peg on which to hang vocal pyrotechnics.

Hargail's Folk Songs and Ballads contain He's Gone Away, Old Bang'am, Shuckin' of the Corn, Per Spelmann, A la Puerta del Cielo, Wee Cooper of Fife, and Sourwood Mountain. Six in number, the Margaret Dodd Singers put their selections across in a friendly but authoritative manner. Their diction is excellent, and their material well chosen. Each of the songs has a distinguishing feature, and each is of melodic interest. It is good to hear early American music done without the tricks, trappings and impedimenta of professional folk singers, who as a rule are more interested in furthering themselves than the music.

R. K. S.


KORST
VOICE TRAINING AND COACHING
Opera, Lieder and Balancing of Radio Voices.
*Present and former pupils:* Alpar, Baümer, Eggerth, Harvey, Lubow, Mangurian, Brenda Miller, Tana Abu, Horne, Snow, Stewart.
50 West 67th St., N. Y. C. TRafalgar 4-3754

EDGAR MILTON COOKE *Teacher of Singing*
COMPLETE TRAINING FOR YOUNG SINGERS
VOCAL HELP AND COACHING FOR PROFESSIONALS
140 W. 57th St., New York 19 VICTOR ANDOGA, Stage Department Circle 7-3051

HELEN CHASE VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — RADIO
318 W. 84 ST., N. Y. TRafalgar 7-9192

ROSSINI OPERA SCHOOL and THE OPERA WORKSHOP
LUIGI ROSSINI, *Director*
French and Italian Repertoire
Mise-en-scene — Coaching
50 Central Park West TR. 7-9385
for professional singers. Public performances in costume, monthly at Barbizon-Plaza. Many from our Workshop appearing in opera. *No vocal lessons given.*

MORLEY EVANS BARITONE

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, James Melton, Franci, Tentoni, Kaskas, Triggiani, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL MARGOLIS
*Only Voice Teacher of*
ROBERT MERRILL
Sensational Young Baritone of Metropolitan Opera and other famous singers
152 W. 57th St., N. Y. C. COlumbus 5-9155

ALFREDO MARTINO
VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
340 West End Ave., N. Y. 23

JAMES MORRISON
TEACHER OF VOICE
Perfect Vocal Technique and Artistic Interpretation
Studio 403, Carnegie Hall, New York 19, N. Y. Cl. 6-9891

IDA FRANCA
*OPERATIC SOPRANO*
*Former Director Bel Canto School of Opera, Paris*
TRAINING for SINGERS, SPEAKERS and VOCAL TEACHERS
Auditions now being arranged for recital and opera appearances in Paris, Milan, Rome and other European centers accompanying Mme. Franca.
904 Carnegie Hall, New York 19, N. Y. Cl. 6-5490
*Latest plastic records available*

# IN SCHOOLS AND STUDIOS

### Concerts at Columbia University

Columbia University offers the public 19 concerts and recitals in McMillin Theater, according to announcement by Dr. Russell Potter, director of the Institute of Arts and Sciences. The Saturday evening series includes: Nov. 23, Jussi Bjoerling, tenor of the Metropolitan Opera; Dec. 14, the Icelandic Singers; Jan. 25, Carol Brice, contralto; Feb. 15, Georges Enesco, violinist, conductor and composer; March 22, Maggie Teyte, soprano; April 19, Robert Goldsand, pianist. Tuesday evenings: Josh White, John Jacob Niles and Richard Dyer-Bennet, Folk Song Festival, Dec. 17, Jan. 21 and Feb. 25; Hortense Monath, series of three piano evenings, Jan. 7, Feb. 4 and March 4; the Stuyvesant String Quartet, three evenings of music for strings from Haydn to Paul Creston, Oct. 29, Nov. 26 and Dec. 10.


MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

HERMAN ADLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANZ ALLERS
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera — San Francisco Opera
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Robert Casadesus
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

JOSEPH FUCHS
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

WALTER HENDL
CONDUCTOR — COMPOSER — PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

JASCHA HORENSTEIN
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

EUGENE ISTOMIN
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y.C.

ARTHUR LeBLANC
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

William Primrose
VIOLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Victor Records

Paul Stassevitch
CONDUCTOR — VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.


The University Symphony, under Herbert Dittler, presents concerts on Nov. 16, March 1 and April 12; the University Band, a public concert on March 8.

### Univ. of Miami Symphony And Recital Schedule

MIAMI, FLA.—The University of Miami Symphony Orchestra, Modeste Alloo conductor, Joel Belov associate conductor, will present six pairs of subscription concerts on Sunday afternoons and Monday evenings with the following soloists: Nov. 10, 11, Patricia Travers, violinist; Dec. 8, 9, Josephine Antoine, soprano; Jan. 19, 20, William Kapell, pianist; Feb. 16, Rafael Lagares, tenor; March 16, 17, Dr. Howard Hanson, guest conductor; April 13, 14, Jesus Maria Sanroma, pianist. Four Saturday morning Young People's Concerts are also scheduled. Marie Volpe has been manager since 1926.

The University's Recital Series includes: Nov. 24, György Sandor, pianist; Dec. 15, Tossy Spivakovsky, violinist; Jan. 5, Henriette Michelson, pianist; Jan. 26, Mischa Elman, violinist; Feb. 4, Gordon String Quartet with Harold Bauer, pianist; Feb. 25, Trapp Family Singers; March 9, Muriel Kerr, pianist; March 25, Maggie Teyte, soprano. There will also be a chamber music series of two additional concerts by the Gordon String Quartet, two concerts by the University of Miami String Quartet and two by the University Chamber Orchestra under Gerard Haft.

### Ann Arbor Musical Events

ANN ARBOR, MICH.—An excellent performance of Smetana's The Bartered Bride was given in conjunction with the summer session of the University of Michigan School of Music and the University Orchestra. Thor Johnson, returned from the war, conducted.

The Choral Union Series opens with James Melton, tenor, on Oct. 10; and Egon Petri, in a piano recital on Oct. 30. The Cleveland Orchestra, under George Szell, gives a Sunday concert on Nov. 10, and Yehudi Menuhin, a violin recital on Nov. 19. Newcomers to this city will be the Icelandic Singers, Sigurdur Thordarson conducting on Nov. 25. Serge Koussevitzky and the Boston Symphony appear on Dec. 9.

After the holidays the series will be resumed on Jan. 17 with Vladimir Horowitz, pianist. On Feb. 17 the Detroit Orchestra, Karl Krueger conducting, will give a program, and on Feb. 26, Lotte Lehmann a song recital. The season will close on March 16 with the Chicago Orchestra under Désiré Defauw.

A. McL. T.

### New Faculty Members for Illinois Wesleyan

BLOOMINGTON, ILL.—Illinois Wesleyan University School of Music announces the engagement of the following new members of the faculty for the academic year 1946-47: William Hugh Miller, director of graduate studies and professor of music education; Roger Fee, associate professor of voice; Frank G. Miller, associate professor of piano; Mildred Eberle, instructor in piano and assistant in the elementary department; Maxine Lebkuecher, instructor in voice.

### Hunter College Concerts for Young

Dean Dixon, conductor of the American Youth Orchestra, announces the 1946-47 Concerts For Young People to be given at Hunter College, starting Oct. 26. The first series will consist of four concerts and feature the First Brahms Symphony. These concerts are "designed from the standpoint of work on and from the child's prime interest, which is himself, and have been planned on what might be termed a subjective basis."

**GUIDO DORACE,**
**dramatic tenor, known professionally in Puerto Rico as Victor Morales, is in New York studying with Lucie Lenox Darcy. He sang recently over WBNX. Mr. Dorace is a veteran of World War II.**

### Eastman Adds Student Counsellors

Expansion of student counselling service at the Eastman School of Music, University of Rochester, is announced by Dr. Howard Hanson, director, with the appointment of three full-time additions to the staff. Flora Burton, for the past two years director of residence and instructor in psychology at Russell Sage College, Troy, N. Y., has assumed her duties as director of residence and student personnel. Her assistants will be Helen Bishop, graduate of Madison College, Harrisonburg, who received her master's degree from Teachers' College, and Camilla Ayers, graduate of the University of Michigan, and for two years assistant director of student personnel at Hood College, Md.

### Elliott Carter Joins Peabody

Reginald Stewart, director of the Peabody Conservatory of Music, Baltimore, announces that Elliott Carter, American composer and teacher, Guggenheim Fellowshop Award winner, former music director of the Ballet Caravan and board member of the International Society for Contemporary Music, will give private instruction in harmony and composition at the school, and will lecture on History of Music, Form and Analysis and Music Literature.

### Saroya and Onofrei for Cincinnati Conservatory

Dimitri Onofrei and Bianci Saroya have been appointed to the artist voice faculty of the Cincinnati Conservatory of Music, according to Philip Wyman, president. Mr. Onofrei and Mme. Saroya, who is Mrs. Onofrei, have appeared with the Chicago Civic Opera, Cincinnati Zoo Opera, the Philadelphia Grand Opera and the San Carlo Opera.

### *STUDIO AXIOMS:* By Carl M. Roeder
### Series XIII

CONCENTRATION is not merely focusing the mind on one point, but thinking, not too intently, in terms of the next move.

• • •

Apologists magnify obstacles; successful folks overcome them. Only "to him that overcometh shall be given the crown of life."

• • •

The indolent student says: "I will lift mine ears unto the hills, but not my carcass." He needs Arousement!


BACCALONI
Management, WILLIAM MORRIS AGENCY, Inc.
Personal Representative: Arnold Pisani,
119 West 57th St., New York 19, N. Y.

KURT BAUM
TENOR — METROPOLITAN OPERA
Management: JACK ADAMS & CO.
11 West 42nd Street New York 18, N. Y.

Robert BRERETON
PIANIST
Management: JACK ADAMS & CO.
11 West 42nd Street New York 18, N. Y.

Constantine CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
Suite 701, 119 West 57th St., N. Y. C. 19

EUGENE CONLEY
TENOR
Exclusive Management: JACK ADAMS & CO.
11 West 42nd St., New York 18, N. Y.

LILY DJANEL
LEADING SOPRANO METROPOLITAN OPERA
Personal Representative: Michael de Pace,
1270 Sixth Avenue, New York 20, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

DANIEL DUNO
BARITONE — Mgt. DANIEL MUSICAL ASSN.
Personal Representative: William L. Stein, Inc.
113 West 57th St., New York 19, N. Y.

DR. D. C. DOUNIS
AUTHOR and
VIOLIN PEDAGOGUE
400 East 52nd St., New York 22, N. Y.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

CLAUDIA FRANCK
DRAMATIC COACH
Prepares Artists for Stage and Screen
145 West 55th St., N. Y. C. Circle 7-6394

GALLI-CAMPI
AMERICAN COLORATURA SOPRANO
Direction JACK PETRILL
1775 Broadway, New York 19, N. Y.

PERCY GRAINGER
*Pianist*
9 Cromwell Place Manager: Antonia Morse
White Plains, N. Y.

WILLIAM HACKER
PIANIST — CONDUCTOR
ARKANSAS ORCHESTRA PROJECTS — Fayetteville

JOHN HAUSSERMANN
AMERICAN COMPOSER
Management: WILLARD MATTHEWS
123 East 53rd St., New York 22, N. Y.

ROLAND HAYES
TENOR
Personal Representative: Demeter Zachareff
25 Huntington Ave., Boston 16, Mass.

ELVIRA HELAL
LYRIC-COLORATURA SOPRANO
CHICAGO OPERA COMPANY
Suite 701, 119 West 57th St., New York 19, N. Y.

RUTH KISCH-ARNDT
CONTRALTO — The Most Outstanding
Contemporary Lieder and Oratorio Singer
Suite 701, 119 West 57th St., New York 19, N. Y.

FRANK LA FORGE — ERNESTO BERUMEN
VOICE — PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

EMANUEL LIST
LEADING BASSO—METROPOLITAN OPERA
Personal Representative: MAURICE FELDMAN
551 Fifth Ave., New York 17, N. Y. VA. 6-2985

**MARTINELLI**
METROPOLITAN OPERA
Personal Representative: Michael de Pace.
1270 Sixth Avenue, New York City.

**FLORENCE MERCUR**
CONCERT PIANIST
Personal Representative: PAUL BURTON
246 Fifth Ave., New York 1, N. Y.

**ALFRED MIROVITCH**
EMINENT PIANIST
Management: WILLIAM L. STEIN
113 West 57th St., New York 19, N. Y.

**Opera for America**
INC.
REGINALD S. TONRY, Representative
59 West 52nd St., New York 19, N. Y.

**VIRGINIA PEMBERTON**
SOPRANO
CHICAGO OPERA CO. — BOSTON GRAND OPERA CO.
20 East Cedar St., Chicago, Illinois

**ANGELO PILOTTO**
Leading Baritone Cincinnati Summer Opera Co.
CONCERT — OPERA — RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

**MAX POLLIKOFF**
VIOLINIST
Management: WILLIAM L. STEIN
113 West 57th Street, New York 19, N. Y.

**MURIEL RAHN**
DRAMATIC SOPRANO
Management: DICK CAMPBELL
80 East 121st St., (Apt. 1C) New York 35, N.Y.

**George Perkins RAYMOND**
TENOR
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

**ERIC ROWTON**
DRAMATIC TENOR
Opera Management J. H. MEYER
119 West 57th St., New York 19, N. Y.

**NINO RUISI**
BASSO
Available for Oratorios and Concerts
Suite 701, 119 W. 57th St., New York 19, N. Y.

**MAXIM SCHAPIRO**
PIANIST
Management: BERNARD R. LA BERGE, INC.
119 West 57th Street, New York 19, N. Y.

**Sigma Alpha Iota**
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

**PAUL A. SMITH**
DRAMATIC NEGRO TENOR
Mgt.: MARGARET WALTERS PUBLIC RELATIONS, Inc.
1 East 57th St., New York 22, N. Y.

**ELEANOR STEBER**
SOPRANO—METROPOLITAN OPERA
Management: WILLIAM MORRIS AGENCY, Inc.
113 West 57th St., New York 19, N. Y.

**ALEXANDER SVED**
World Famous Baritone Concert — Radio
Metropolitan Opera Association
Suite 701, 119 West 57th Street,
New York 19, N. Y.

**Gladys Swarthout**
MEZZO-SOPRANO METROPOLITAN OPERA
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

**Elizabeth TRAVIS**
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

**ADELAIDE VAN WEY**
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 22, N. Y.

**WITTGENSTEIN**
Famous One-Armed Pianist
BOOSEY & HAWKES—BERNARD R. LA BERGE
119 West 57th St., New York 19, N. Y.

**ANNE ROSELLE,**
**soprano, has reopened her New York voice studio after a vacation at Lake Minnewaska, N. Y. Mme. Roselle begins her concert season in joint recital with Maurice Rosenberg, cellist, at the Brooklyn Museum on Oct. 27. The event, a faculty concert of the New York College of Music, will also be broadcast over WNYC. Otto Herz will be at the piano for Mme. Roselle.**

# STUDIO NOTES

Prof. Robert Hernried resigned as head of the music department of St. Francis College, Fort Wayne, Ind., to teach composition and advanced instrumentation at the Detroit Institute of Musical Art, and music appreciation at the University of Detroit.

A three day symposium on music criticism, with international experts as speakers, will be held next May by the music department of Harvard University. New works are being written for the occasion by Arnold Schoenberg, G. Francesco Malipiero, Paul Hindemith, Walter Piston and Aaron Copland, and Martha Graham and her company will dance.

Frederick Bristol has been appointed Director of the Piano Department of Briarcliff College, where he will teach two days each week in addition to his New York, Philadelphia and Princeton activities. Bristol is the coach for Eileen Farrell, George Byron, Doris Doe, and Ella Flesch.

Sascha Andre has returned to New York from Hollywood where she conducted a summer course in voice.

Bernard Kirshbaum, who recently received the Master of Arts Degree in music from Teachers College, Columbia University, announces the removal of his studio to Forest Hills, N. Y. He will also teach two days a week at Steinway Hall, specializing in preparatory coaching for entrance examinations in piano and theoretical subjects to colleges and music schools. His book, So You Want to Be a Concert Pianist, is ready for publication.

●

Lillian McAlexander, soprano, was summer soloist in St. John's Lutheran Church, Bloomfield, N. J. A recital was given recently by Virginia Williamson-Alston in Durham, N. C., where she is soloist at the Baptist Church. Iwan Wittel, tenor, who served three years with the armed forces abroad, is soloist at the Chapel of the Incarnation, New York. All three are artist students of Margaret Henke.

●

A concert of instrumental and vocal music, featuring the "Kellogg Gems," under the direction of Lucile Kellogg was presented on Sept. 30 at the West Side YMCA.

●

The Mascagni Opera Guild is offering the following performances at the Community Center in October: Oct. 6, Aida; 13, Faust; 19, Lucia di Lammermoor; 20, La Boheme; 26, Le Nozze di Figaro (special non-subscription performance).

●

Mr. and Mrs. Henry Holden Huss have returned from their summer home and studio at Lake George, and have resumed their classes at Steinway Hall, New York. Mr. Huss plays the first movement of his piano concerto in B major with his artist pupil, Helen Field, at the second meeting of the Associated Music Teachers League in November at the Steinway Concert Hall.

## Harriot Eudora Barrows Studio Notes

Activities of singers from the studios of Harriot Eudora Barrows include the following: John Herrick, baritone, has a busy season, opening with Operalogues in the Hotel Pierre, singing The Masked Ball and The Pearl Fishers, two performances of The Creation at the Bob Jones College in Tennessee, the Matthew Passion in Philadelphia, The Elijah in Schenectady, Messiah in White Plains, Children's Crusade in Fort Wayne, Indiana.

Jane Pickens is at The Copley Plaza in Boston for three weeks.

Kathryn Hall Sibley will sing with stringed instrument players from The Boston Symphony Orchestra at a concert in November for the Winchester Music Club.

Dorothy Hunniford, contralto, will sing her fortieth engagement at the Gardner Museum, Boston, Nov. 7.

Bruce Foote, baritone, sings La Bohéme with the Chicago Theatre of the Air, Oct. 19.

Dorothy Phillips, contralto, was soloist for Monday Morning Musical Club, Providence, R. I., this month.

Margery Anderson, Alice Louise Reger and Gwen LaKind, all singers from The Song of Norway, are working with Miss Barrows in Boston during the extended engagement of the show.


***Solve your Christmas gift problem—give Musical Courier subscriptions***



STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, of Musical Courier, published Semi-monthly, October to May; Monthly, June to September, at New York, N. Y., for Oct. 1, 1946.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Grace Nylen, who, having been duly sworn according to law, deposes and says that she is the Business Manager of the Musical Courier, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Music Periodicals Corporation, 119 West 57th Street, N. Y. C.; Editor, none; Managing Editor, Russell Kerr, 119 West 57th Street, N. Y. C.; Business Manager, Grace Nylen, 119 West 57th Street, N. Y. C.

2. That the owners are: Music Periodicals Corporation, 119 West 57th Street, N. Y. C.; Mrs. Alvin L. Schmoeger, 119 West 57th Street, N. Y. C.; Grace Nylen, 119 West 57th Street, N. Y. C.; Pauline C. Reiners, 119 West 57th Street, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

Grace Nylen, Business Manager.

Sworn to and subscribed before me this 16th day of September, 1946.

[Seal] Joseph H. Horowitz.
(My commission expires March 30, 1948.)


## Nies-Berger to Conduct Oratorios

Edouard Nies-Berger, organist and choirmaster at the Church of the Messiah and Incarnation, Brooklyn, has resumed rehearsals of the mixed choir. Several oratorios will be presented during the season.

Mr. Nies-Berger had a large organ class at the summer school at Peabody Conservatory of Music, Baltimore. He will accept a limited number of students in New York.

## ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

| | |
|---|---|
| Arden, Dorothy | Laholm, Eyvind |
| Askenasy, Lola | Lenci, Estelle |
| Benner, Tord | Martin, Helen |
| Chambers, Peter | Mola, Corradina |
| Davis, John Sheldon | Parronchi, Bernard |
| Fischer, B. Marshall | Patrick, John |
| Fonteyn, Christina | Rolley, Kenneth |
| Gerpoul, Arco | Rudley, Marian |
| Green, Marion | Ruetschi, Charles |
| Jackson, Adele | Singer, Johann |
| Johnson, Kay | Turner, Ann |
| Kirk, Beverly | Voss, Adele |


**NATIONAL CONCERT & ARTISTS CORP.**
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York 22, N. Y.
*Includes For Season 1946-1947*

**Columbus Boychoir**
HERBERT HUFFMAN, Director

**Ellabelle Davis**
SOPRANO

**Harry Davis**
"A real gift for the keyboard"—*N. Y. Times*

**Jean Dickenson**
COLORATURA SOPRANO

**Leon Fleisher**
PIANIST

**Winifred Heidt**
CONTRALTO

**Louis Kaufman**
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*

**Anatole Kitain**
PIANIST

**Luboshutz & Nemenoff**
"Perfection in Two Piano Playing"
—*Dr. Serge Koussevitsky*

**Salzedo CONCERT ENSEMBLE**
Carlos Salzedo — Mimi Allen
Ruth Freeman — Mary Hill Doolittle

**Joseph Schuster**
CELLIST

**Szigeti**

**Thomas L. Thomas**
BARITONE

**Rosalyn Tureck**
PIANIST

**Uninsky**
PIANIST

**Jess Walters**
BARITONE

# EMBATTLED PALESTINE SEEKS MUSICAL BALM

By DR. PETER GRADENWITZ

*Tel Aviv*

The Holy Land has passed through terrifying experiences this summer. The lack to date of a constructive solution to promote peace has had a most depressing effect. Sabotage and resistance have arisen throughout the country, partly as a result of the closing of the country to victims of fascism and their deportation in some cases from Palestine.

Yet theatres and concert halls are as full as ever, as youth wishes to widen its artistic horizon, and many mature men and women wish to escape for a time from the tension of threatening events. After the short September break in these performances, we are promised some rare treats.

The reorganized Palestine Symphony, which will probably be known as the Philharmonic Orchestra in future, has completed plans for a Jubilee Season with its climax in a festival concert on Dec. 26, the date on which Toscanini ten years ago conducted the first concert. Guest conductors who have signed contracts include Bernardino Molinari, Charles Münch, and Leonard Bernstein, whose visit and the premiere here of his Jeremiah Symphony are eagerly awaited. Among soloists so far booked are Franz Osborn, pianist; Simon Goldberg, violinist, and Dusolina Giannini, soprano. Local conductors and soloists will continue to appear, and some new works of Palestine composers are scheduled.

**Local ISCM Resumes**

Another important event is the reorganization of the local branch of the International Society for Contemporary Music, after wartime interruption. Erich Walter Sternberg, composer, is president of the Palestine section with Frank Pollak and Joseph Gruenthal, chairmen of the Tel-Aviv and Palestine branches, respectively.

Jerusalem has so far presented two concerts at the Conservatoire Hall. Featured were works by Milhaud, Krenek (Little Suite), Poulenc, Vogel, Hindemith (Bassoon Sonata), and Ireland (Clarinet Sonata), while Palestinian composers were represented with the (premiered) String Trio by Abel Ehrlich, a Sonata for unaccompanied viola by Joseph Gruenthal, and a Quintet by Heinrich Jacoby. The artists were members of the Broadcasting Orchestra and of the Conservatoire, and Karl Salomon, music director of the Station, introduced the first concert. Tel-Aviv will inaugurate the first post-war season with six subscription concerts for members in October.

The Palestine Folk Opera's latest venture was a creditable performance of Verdi's Rigoletto. Conductor was Lav Mirski, a competent and authoritative opera leader, and the stage was directed by Reuben Lazar. As Gilda, Hanna Zamir-Weinreich appeared for the first time in a major operatic role. Others heard in this performance were Paolo Gorin, a superb Rigoletto; Feldman as the Duke; Robert Stein as Sparafucile; Otto Reich and Anni Nacher. Edis Philippe has returned from America and will make appearances as guest soprano.

The Workers' Theater "Ohel" (The Tent) has staged Shakespeare's Merry Wives of Windsor with music from Nicolai's opera adapted by E. Glaser, and a revival of The Witch by Abraham Goldfaden, so-called "father of the Jewish theatre," who died in New York in 1908.

**Some Premieres**

Two large-scale compositions by local composers heard recently were a Fantasia on an Oriental Theme by Oedoen Partos, using Yemenite themes, and premiered by the choir of the collective settlement of Yagour with the Palestine Broadcasting Orchestra, conducted by Sh. Vigdorcik; and Marc Lavry's Piano Concerto, played by the young pianist Pnina Salzman, who has been invited to perform the concerto in Paris next summer.

The Youth Orchestra, sponsored by the Labor Federation, has continued its concerts in the various towns, the first one in Jerusalem recently including Mozart's Bassoon Concerto played expertly by M. Rechtman, A. Boskovich's Three Hebrew Dances, and an Old English Dance Suite by the writer of this article. Frank Pollak, conductor of the ensemble, has also formed and given successful concerts with a Chamber Orchestra of young players.

Recent visiting recitalists included Paul Loyonnet, French pianist, who makes his American debut in October; Lila Lalauni, Greek pianist; Robert Soetens and Suzanne Roche, in violin and piano programs; and Joseph Palinicek, Czech pianist, who premiered his own Piano Concerto with the Broadcasting Orchestra under George Singer.

Opera will also see reorganization in Palestine. Max Rabinoff, the well-known promoter, has been on a visit from the U.S.A. to this country and has promised to return this fall with ample funds and artists to reorganize the present Opera Company or start a large-scale operatic project of his own.

# World Music Meet Opens in Capital

FRANCISCO LOMUTO

FRANCISCO CANARO

MARIO BENARD

The first delegates of the Confédération Internationale des Sociétés d'Auteurs et Compositeurs, a group representing 30 nations, to arrive in this country will be: Sr. Francisco Lomuto, Sr. Francisco Canaro and Sr. Mario Benard. The Confederation, for which ASCAP will act as host, will hold its fifteenth annual meeting at the Library of Congress in Washington, D. C., from Oct. 21 to 26, the first one in the U. S.

Sr. Lomuto is president of SADAIC, the Argentine performing right society; Sr. Canaro is one of the founders and a former president of SADAIC, and a member of the advisory board. He is a well-known Argentine orchestra leader and composer. Sr. Benard is secretary of the Pan-American Council and general manager of SADAIC. They are all celebrated Argentine musicians. While in this country Sr. Lomuto and Sr. Canaro will make guest appearance on various radio programs.

Among the more than 150 delegates will be also William Turner Walton and Eric Coates of the British Performing Right Society, Alberto Ribeiro and Oswaldo Santiago of Brazil, Eduardo Marquina and José Forns of Spain, Albert Willemetz and Camille Marbo of France, Zoltán Kodály and Fred Markush of Hungary, Deems Taylor and Gene Buck of ASCAP.

## CITY CENTER

(*Continued from page 6*)

The other smaller roles were all sung laudably, so that the evening was one of the most enjoyable operatic events of many years.

**Ella Flesch Sings Tosca**

The City Center's presentation of Tosca on Oct. 2 marked the debut with the company of Ella Flesch, who sang the title role, and a triumph of impressive dimensions for this soprano. A handsome figure, tastefully costumed and possessed of grace and dramatic force, Miss Flesch encompassed the role in a most artistic manner, with the proper balance of restraint and power. Vocally, she obviated a slight uncertainty at the start with her magnificent singing throughout the greater part of the evening. Her control was admirable, and the clear, colorful quality of her tones gave loveliness and appeal to the Vissi d'arte and to the poignant scene where Cavaradossi returns from the torture. The slaying of Scarpia had thrilling and credible approach and consummation.

Another distinctive portrayal was the Cavaradossi of Gino Fratesi. His acting was creditable if somewhat static; but it was in the vocal portions that he achieved real brilliance, with well placed tones of the requisite passion and ardor. Scarpia, sung by George Doubrovsky, was a vigorous, sufficiently lurid characterization. Other roles were skilfully taken by Grant Garnell, Hubert Norville, Paul Dennis, Arthur Newman and Lydia Edwards, and Laszlo Halasz was the able conductor. D. B.

## OPPORTUNITIES

**YOUNG LADY** with promising voice desires position with music teacher. Coaching lessons in exchange for secretarial work and care of home. Address "F.L.R." care of Musical Courier, 119 West 57th Street, New York 19, N. Y.


*Established in 1880*

MUSICAL COURIER

**A colorful panorama of the world's music in text and picture. Activities of musicians everywhere, vivid reports of events in the chief music centers of the Americas, post-war Europe and elsewhere, are regularly featured.**

*25 cents per copy at the newsstands*

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year (20 issues).

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

**ARE YOU ANNOYING OTHERS WITH YOUR PIANO PRACTICE?**

Use MAYO'S MUTING DEVICE which enables you alone to hear your practicing. Easily attached or detached without harming mechanism. State make of piano and send $5.00 for silencer and full instruction. (Guaranteed).

**Richard Mayo—*Piano Tuner, Technician***
1120 Latona St. Philadelphia 47, Pa.

**DONALD STROUP**
TEACHER of PIANO and MUSIC THEORY
900 Fine Arts Bldg., Chicago HAR. 0500

**FAY SATTON** *Soprano*
CONCERT — TELEVISION — ORATORIO
"Voice of uncommon depth and luster"—Chicago Tribune
6102 Addison St., Chicago PEN. 2631

**GERTRUDE CLAVER**
PIANIST and TEACHER
YOUNG ACADEMY OF ARTS, Lawton, Oklahoma

**JOHN DAGGAT HOWELL**
Director of Opera Department
Roosevelt College School of Music
218 So. Wabash Ave., Chicago. Tel. HAR. 7976

**WILLIAM MILLER**
TENOR
Studio 625 Fine Arts Bldg., Chicago 5, Ill.
Phone Webster 3456

**VIRGINIA PARKER**
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

**REINHOLD SCHMIDT**
BASS-BARITONE
317 N. Garfield Avenue, Hinsdale, Ill.

**EUNICE STEEN LAMONT**
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

**LILA LA MOTTE**
DRAMATIC ARTIST
1404 Kimball Bldg., Chicago 4, Ill.—Harrison 1349

**Florence TRUMBULL**
PIANIST-TEACHER
6557 Kimbark Ave., Chicago, Ill. Tel. Mid. 2661

**PHILADELPHIA CONSERVATORY OF MUSIC** *Founded 1877*
216 South 20th Street
MARIA EZERMAN DRAKE
*Managing Director*
Courses leading to Degrees
Faculty headed by
**Olga Samaroff,** Mus.D.

## ALICE SIROONI
PIANIST — TEACHER
710 Steinway Hall, New York 19. Columbus 5-3047

## GLADYS HEMUS
TEACHER OF SINGING
1430 Kimball Hall Bldg., Chicago 4, Ill.
Phone: Harrison 4067

## PASCARELLA
ENZO, Violinist — CESARE, Cellist
*Concert—Recital—Instruction*
Suite 705, 119 W. 57th St., New York 19, N. Y.

## EDGAR NELSON
*Coaching, Oratorio and Vocal Repertoire*
900 Fine Arts Bldg., Chicago, Ill.

## LUCILE KELLOGG
VOCAL AUTHORITY
Classic and Popular
Studio: 140 W. 69th St., New York 23 — ENdicott 2-4580

## MACBURNEY STUDIOS
VOICE — INTERPRETATION — STAGE
809 Fine Arts Bldg., Chicago, Ill. — Web. 8551

## Helena LEWYN
CONCERT PIANIST — TEACHER
6688 Sunset Blvd., Hollywood 28 — HE-5953

## AUDIA FRAZEE
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
28-31 Selling-Hirsch Bldg., Portland, Oregon

## BERNARD KIRSHBAUM
TEACHER OF PIANO
Courses in Harmony and Pedagogy at Steinway Hall
99-35 64th Road, Forest Hills, N. Y. — HA 3-4833

## RUTH HEIZER
MEZZO-SOPRANO
VOCAL COACH
Kimball Building, Chicago, Ill.

## RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

## DELTA OMICRON
NATIONAL MUSIC SORORITY
Louise Conrath Hoch, *National President*
2051 Seventh St., Cuyahoga Falls, Ohio

## SHELBY NICHOLS
BASS-BARITONE
Concert — Oratorio
Mgt. ESTELLE LUTZ ARTISTS BUREAU
25 E. Jackson Blvd., Chicago. — HAR. 3435

## ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
401 Fine Arts Bldg. Chicago 5 Tel HAR 1296

## HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call CO. 5-3128 between 9:30 and 10:30 A.M.

## ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

## NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
425 Orchestra Building — Chicago, Ill.

## ELSE HARTHAN ARENDT
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. — LaG 3838
809 Fine Arts Bldg., Chicago — Harrison 6267

## ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. — Web. 7366

## LILLIAN WIESIKE FLICKINGER
SCIENCE OF SINGING
Authorized exponent of Anna Schoen-Rene
161 West 54th St., New York — Circle 7-0763

## M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

## HELEN KETTNER
PIANIST
712 N. Ridgeland Avenue, Oak Park, Ill.

## Robert Macdonald Studios
DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

## FRITZI JEANNE SIEBACH
ACCOMPANIST
Chicago, Illinois

*For* YOUR CHICAGO RECITAL *Consult*

## BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. *Write for Full Information.*

## EDWARD MELTZER
Conductor
Vienna, New York, Boston, Chicago Orchestras
Transcontinental Tour — SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. HDG. 5151

Arved Kurtz Dir. — Chartered 1878
## NEW YORK COLLEGE OF MUSIC
For the Professional and Non-Professional
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

## OBERLIN CONSERVATORY OF MUSIC
Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

## SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York — ENdicott 2-9066

## WINIFRED HECKMAN
CONTRALTO
CHICAGO OPERA COMPANY
7818 Grandon Ave., Chicago — SAG. 1322

## HARRIOT EUDORA BARROWS
TEACHER OF SINGING
812-815 Steinway Hall, 113 West 57th St., N. Y. C.
Circle 7-5079

## VITTORIO TREVISAN
All branches of Singing
Operatic Coaching and Acting
520 Fine Arts Bldg., Chicago 5, Ill. — Har. 2157

## HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

## RHEA SHELTERS
COACH - ACCOMPANIST
635 Lyon & Healy Bldg., Chicago Tel: WEB 7218

## Dan Baker — Marian Carlisle
TENOR, Voice Production — SOPRANO, Coaching
Studio 726 Fine Arts Bldg.—Chicago—WEB 2342

## HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago — Tel. HAR. 2568

## HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

## GIUSEPPE CAVADORE
VOICE
CHICAGO OPERA CO.
67 E. Jackson Blvd., Chicago — Web. 5887

## RUSSIAN TRIO
NINA MESIROW MINCHIN
PIANIST-DIRECTOR
Plaza Hotel, Chicago, Ill.

## VIVIAN ABELL
SOPRANO
CHORAL CONDUCTOR
St. Peter's Church, Polk & Clark Sts., Chicago, Ill.

## Rose Lyon *PIANISTE* DU MOULIN
Studio 607 Fine Arts Bldg., Chicago
Bittersweet 3800

## DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg., Chicago, Ill.

## HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
Circle 6-0385

## ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois — Spencer Green, Dean

## EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

## SERGEI MATUSEWITCH
CONCERT ACCORDIONIST
Available for Concert, Recital, Radio
50 Flatbush Ave., Brooklyn 17, N. Y. — TRiangle 5-4641

## VIDA TERESA BENNETT
VOCAL INSTRUCTOR
504 Ainsworth Bldg., Portland 4, Oregon — Beacon 8891

## BIANCA DIMITRI SAROYA-ONOFREI
ART OF SINGING
Cincinnati Conservatory of Music

## GEORGE PERLMAN
VIOLINIST — TEACHER
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago, Ill. — Phone Webster 7414

## Manuel and Williamson Studios
HARPSICHORD
PIANO — SINGING
5518 S. Hyde Park Blvd. — Chicago, Ill.

## KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
*Artist Faculty, Cincinnati Conservatory of Music*

## RUSSELL GERHART
Conductor and Musical Director Altoona Civic Symphony and Conductor Johnstown Municipal Symphony
914 58th Avenue, Altoona, Pa.

## FRANCO AUTORI
CONDUCTOR
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

## EFFA ELLIS PERFIELD
Send $1.00 for
RHYTHMIC DRILLS
RHYTHM LESSON ONE BOOKLET
and EXPLANATORY BOOKLET
103 E. 86th St. (Park Ave.) N. Y. C. 28

## ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg., — Chicago 5, Ill.

## ALFRED STUDIOS ALCARO
PIANO — VIOLIN — ACCORDION
Private — Home or Studio
1 E. Fordham Rd., Bronx, N.Y.C. — FO. 7-7072

## MAURICE G. IVINS ANNADAZE
Baritone, Teacher of Voice — Piano, Coach—Accompanist
626 Fine Arts Bldg., Chicago — Tel.: Sun 0441

## MU PHI EPSILON
*NATIONAL MUSIC SORORITY*
National Executive Office
6604 Maplewood Ave.,
Sylvania, Ohio
Bernice Swisher Oechsler, Exec. Sec'y-Treas.
Ava Comin Case, National President, School of Music, University of Michigan, Ann Arbor, Mich.

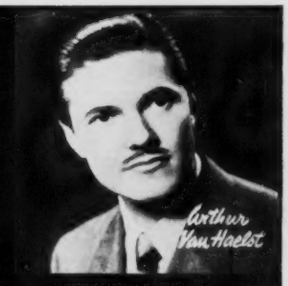
## Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director — 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

## MINNEAPOLIS COLLEGE OF MUSIC
MARIE HOLLAND SMITH, *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees. Institutional Member of the Nat'l Assn. of Schools of Music.
Catalog on Request — Address: 60 South 11th St., Minneapolis, Minnesota

## THE MANNES MUSIC SCHOOL
Courses for Artists, Teachers, Amateurs, Children
Class and Individual Instruction
Artist's Diploma or Teacher's Certificate
DAVID & CLARA MANNES, Directors, 157 East 74th Street, New York 21, N. Y. *Butterfield 8-0656*

## CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld — RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

## Cincinnati CONSERVATORY OF MUSIC
A complete school of music conferring Diploma, Bachelor and Master degrees. Special students may enter at any time. Write for catalog.
C. M. Benjamin, Registrar
Cincinnati 19, Ohio



## NEW YORK HERALD TRIBUNE, SATURDAY, SEPTEMBER 21, 1946

### Young Musicians Perform

**Singers and Pianists Are Heard at Carnegie Hall**

A number of young American musicians were heard at Carnegie Hall last night in a program given under the management of the Associated Concert Bureau, Inc. During the first half of the program the artists heard were Ruth Brall, contralto; David Holcombe, Barytone; Hadassah Sahr, pianist; Richard Bellamy, tenor, and Costanza Pillori, lyric soprano, in that order. Joan Bishop, mezzo-soprano, and Margaret Barthel, pianist, appeared following the intermission.

Each musician presented three selections and one encore. Considerations of time and space preclude detailed critical dsicussions, but it must be said that in one way or another all the musicians participating in the program gave evidence of exceptional talent and musicianship.

## THE NEW YORK TIMES, SUNDAY, SEPTEMBER 22, 1946

### YOUNG AMERICANS HEARD

**Four Instrumentalists and Six Vocalists on Carnegie Program**

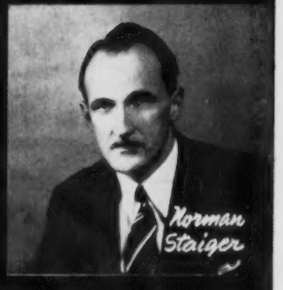
The last of the two concerts given by young American artists under the auspices of the Associated Concert Bureau, Inc., was presented last night at Carnegie Hall. An enthusiastic audience attended.

The vocalists heard comprised Maria Tortorich, soprano, of New Orleans; Harriet Greene, mezzo-soprano, of New York; Mary Burns, contralto, of Baltimore; Norman Staiger of Cleveland, and Paul A. Smith of Denver, tenors, and William Aubin, baritone, of Ausable Forks, N. Y.

Gina Valente, pianist, of New York; Alfred and Herbert Teltschik, duo-pianists, of Houston, Tex., and Sergei Matusewitch, accordionist, were the instrumentalists who appeared.

As at the previous concert, each of the participants offered three numbers and an encore.

Of the seventeen artists who were heard at the two concerts, six were particularly outstanding. Margaret Barthel displayed unusual pianistic gifts, and Alfred and Herbert Teltschick, duo-pianists, and Norman Staiger, tenor, with his finely trained, sonorous voice, also deserved special mention. In addition, two voices of exceptional quality were disclosed by William Aubin, baritone, and Paul A. Smith, a tenor with tones of great power, who showed decided promise. N. S.



Management

**Associated Concert Bureau Inc. 1775 B'way N.Y.19,N.Y. CI 6-7450**